

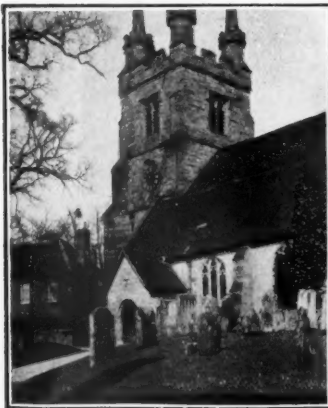
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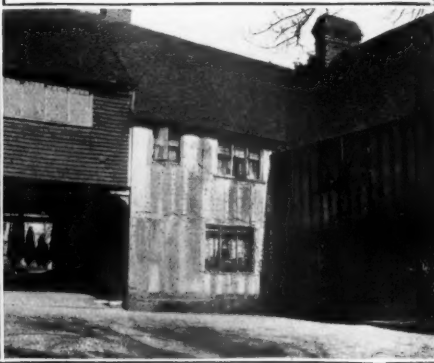
House at Penshurst, Kent.



Gateway from Churchyard to Gardens, Penshurst Place.



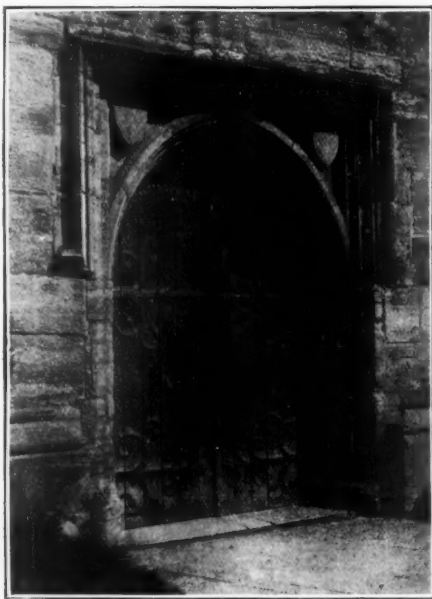
Church.



Lych-gate and Half-timber House.



Timber House in Churchyard.



West Door.



Timber House in Churchyard (Known as Lych-gate).

## Notes of the Month.

*St. Mary-le-Strand and the L.C.C.—The Further Strand Improvement Question—Models of Old London—The Winchester Cathedral Reparation—Sentiment in Architecture—Lead Rain-water Heads at St. John's, Oxford.*



HE stalwarts of the London County Council not infrequently—though unintentionally it may be—continue to make the judicious grieve. At a recent meeting Sir Edwin Cornwall deplored the existence of the Church of St. Mary-le-Strand, attributing to this little gem and masterpiece of Gibbs a blighting influence on the letting prospects of that great area of vacant land which *Punch*, in an ingenious perversion of the Council's own announcements, advertised as "This (w)hole to let as a sight (site)."

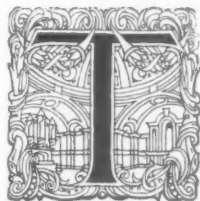
Sir Edwin's announcement can hardly be regarded as ingenuous, and in other respects it is unfortunate, for a statement that his Council had paid £80,000 to preserve the church is well calculated to arouse those fanatical feelings, both religious and political, with which the State Church is in these days assailed. With any political aspect we are entirely unconcerned, but in the church as a work of art we have a particular and vital interest. Buildings which are works of art are not to be lightly destroyed without a strong protest on the part of those to whose education their existence is of imperative importance. And in this connection it must be said that—remembering the constant crusade of destruction in the City—the Established Church is not the best guardian of its own treasures. To lock up money in a City church site is no more nonsensical than to invest £30,000 or £40,000 in a Velazquez or a doubtful Titian housed in the National Gallery.

Moreover, the Council has paid nothing for letting the church remain where it has always been. But for its own purposes of improvement it has apportioned a certain amount of land to widen the road on the north side of the church, and in this way we presume Sir Edwin Cornwall endeavours to justify an equivocal statement.

The origin of all these letting difficulties really lies with the Council, which started the much-needed Strand improvement scheme on the perfectly impossible basis of making the thing pay for itself. Consequently only by the most extortionate terms to building lessees can the Council hope to get back anything near the sum which the improvement has cost.

The ratepayers would have been content with a good street lined with fine buildings, even if it had cost more in the initial outlay. It is hardly to be denied that the scheme would have turned out better if the Council itself had spent another two or three millions in putting up buildings on the vacant land. The rack rentals would then have accrued to the public purse at once, and tenants would easily have been found for a street which was actually in existence, and not hanging fire as it does at present. Moreover, a fine uniform design for the frontages might have been secured, in accordance with original intentions, but all hope of this now has been abandoned.

It is obvious that if you demand costly and substantial building from a lessee you must be prepared to meet him in other ways—either by a moderate ground-rent or by a long term of lease. But the County Council wants both to eat its cake and have it. It wants costly buildings, a heavy ground-rent, and a short lease, though as the land does not go off readily the original term of 80 years has now, we believe, been lengthened to 90 or 99. Very naturally the land remains on the ratepayers' hands. Now the island sites are to be covered with palatial offices for Colonial Governments. It is an ill wind that blows no one any good. The London ratepayer will be relieved at last, and the Colonial taxpayer will have to find the money that the legitimate London trader could not afford.



THE Further Strand Improvement Committee have received a final answer to their demand for a reconsideration of the frontage line on the northern side of the Strand, between the eastern arm of Aldwych and the eastern Spur street. We have previously given details of their proposals, which have had the support of most of the leading architects and artists of the present day. The late Council rejected these proposals on the ground that their cost was prohibitive and that the æsthetic advantage to be gained by setting back the frontage line, so that a view of the Law Courts and the buildings around was open to

anyone walking eastward along the north side, was too small to warrant the expense which it entailed. The Further Strand Improvement Committee made several attempts to get this decision altered. When at the last Council election a different personnel came into power they renewed their application, in the hope that the new body would be more amenable. The new Council, however, continues the policy of its predecessors. The last suggestion of the Committee to obviate the expense of the proposal was to eliminate the eastern Spur street and throw the land thus saved into the building site. This proposal has never struck us as a good one. If it was desirable to set back the frontage line on the north side of the Strand it should have been done on its merits. As the Council pointed out in their reply this Spur street is required for frontage purposes and for light and air. It would not, therefore, be desirable to eliminate it.

On the whole one must regret that the proposals have fallen through. There is not the faintest doubt that the view from the Strand will be exceedingly awkward, and this awkwardness will only become fully apparent when the new buildings, 80 ft. high or so, have been erected.



VERY interesting model of old London Bridge, executed to a scale of  $\frac{1}{100}$  of full size, has been made by Mr. John B. Thorpe, architect, and is one of a series of models of old London which it is intended to exhibit at the

Franco-British Exhibition next year. Among the other models are those of old St. Paul's; the entrance to the Fleet River; Westminster Hall; the Parliament House; Cheapside, &c. The model in question, which is some ten feet long, shows the bridge from the east side, and is substantially constructed in sections which can be taken to pieces for transport, as it is intended to exhibit the models in various provincial towns, and possibly in the colonies, subsequently. It has been seen by many well-known antiquarian authorities, such as Mr. Loftie, Mr. Philip Norman, who have expressed much interest in the model, and in this connection it should be stated that the purpose of Mr. Thorpe has not been to provide a sensational toy, but to build up a realistic and accurate presentation of the structures and districts of old London named, and for this purpose old books, prints, and contemporary documents of the period represented (which is that just preceding the Great Fire) have been consulted and compared, and suggestions and

advice solicited from living authorities. Figures have been kept out, though it is proposed to introduce some object into each model that will serve to give a sense of scale. We only corroborate the expressed opinions of well-known antiquarians in saying that these models will have not merely an interest for the architects, artists, antiquarians, and historians, but that they should appeal to all classes of people for their educational and instructive value.

Mr. Thorpe has in his mind a still more ambitious scheme, to present at some future time a model of the whole of old London, on a scale of about twelve feet to the inch; but such a model, apart from its initial cost, would require a large turntable base on which it could be revolved and explained to a seated audience. And the details of such an immense scheme will necessarily take a considerable time to work out. If these models will only serve to combat the growing Philistinism of the present day, and rouse the lay public to the urgent necessity of preserving those relics that still remain to us, Mr. Thorpe's painstaking work will have an added and incalculable value.



IN a letter to the *Times*, Mr. T. G. Jackson, R.A., gives some interesting particulars of the old foundations at Winchester Cathedral, where the reparation works are temporarily suspended for lack of funds. The builders under Bishop Walkelyn in the eleventh century completed their church at the edge of the boggy ground which has been the cause of all the trouble, and finding water at a depth of 10 ft., put in some ineffectual oak piles, which yielded to the weight placed on them, but not so badly as the foundations of the Presbytery and Lady Chapel built in the twelfth century under Bishop Godfrey de Lucy. Here the builders had to advance farther into the bog than the structure of Bishop Walkelyn had done. Meeting with the same difficulty of water and at the same depth, the later builders were nonplussed, and as the best solution of the problem they cut down a wood of beech trees and laid them flat as a raft, and on this the superstructure was raised.

Mr. Jackson does not doubt that the trouble of instability began almost as soon as the building was erected. The beech trunks did not decay, but they were pressed down into the soft ground no less a distance than 2 ft. 3 in., the vaulting became disorganised, pushing the walls out, and the later structure parted from the Norman building, sliding eastwards, and leaving gaping cracks at the point of separation and elsewhere. The dislocation of the vaults was so great that curves which





Photo: C. Ellis.

HOLY TRINITY CHURCH, KENSINGTON.

ONE OF THE LATEST CHURCHES OF THE LATE G. F. BODLEY, R.A.

should have been concave became convex, the arch construction was lost, and they would have long since fallen but for the iron bolts and straps by which they were held together and hung up to the roof.

This was the unpromising situation with which Mr. Jackson was called on to deal. The obvious remedy was to underpin and carry down to the compact gravel underlying the peat at a depth of 16 ft. Under the advice of Mr. Francis Fox, M.Inst.C.E., the water difficulty was obviated by employing divers. Bags of dry concrete were, we believe, employed for the underpinning, these setting in the water, after the manner frequently

employed in harbour and river-wall work. The foundations of the Lady Chapel and Presbytery have now been put in thorough order, the vaulting has been repaired, the ribs restored to their shape, and the walls have been grouted with cement and bonded. It is anticipated that this part of the structure will be ready for use by the end of the year.

The Norman transepts and the choir aisles are now to be taken in hand, the underpinning of the latter being already in progress; the transepts present greater difficulties. Partly owing to bad foundation, partly perhaps to injury when the Norman tower fell soon after it was built, the

gables of the transepts overhang the bases, that of the south transept as much as 4 ft. The side walls, too, are shattered and dislocated to an alarming extent. Daylight could be seen through the fissures in the north transept, and into one corner of that part no less than 25 tons of liquid cement have been injected. Both transepts need underpinning and tying back by an elaborate system of iron rods and cramps. They are now being shored to prevent disaster, and here for the present the works are stopped for further funds.

Mr. Jackson voices the Dean's appeal for a further £60,000 to preserve the building, and says he cannot believe, if the dangerous condition of the Cathedral were generally known, that it would be left for long leaning on crutches.

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#### SENTIMENT IN ARCHITECTURE.

*A Paper read by HALSEY RICARDO before the Architectural Association.*



Considering the quantity of communicable feeling that can be and is expressed by architecture, one has to distinguish first the poet—the maker—and view his qualities as exhibited in his materials and his synthesis of them, and then to consider the result, not only as an exposition of his own feelings, but of the far greater and more serious manifestation of the prevailing feeling of the time. And then there is his counterpart, the spectator, who is impressed first by the individual expression as something special and personal, and then, further, by its voicing the hitherto unexpressed feeling that is common to all artists of the time.

I remember, as a boy, the angry denunciation by my elders of sentiment as a factor in life; and the violence of the denunciation was a tribute to the recognised strength of the emotion and to their inability to understand and cope with it. "Avoid sentiment" was the universal cry. "Remember sentiment has no part in the practical relations of life." This antagonism to sentiment flourished most in the central years of the nineteenth century, when the hope was that men's relations to each other could be regulated mechanically and arithmetically, and amidst such an artificial and delicate equilibrium sentiment was an unwelcome and unmanageable intruder. Another view of life, another reading of history, has followed on the breakdown of this unnatural exposition of human life, and we recognise now that sentiment pervades and underlies all human action—in varying quality and varying degree,

doubtless—but it is the strongest impulse that we know of, and omnipresent.

In tracing history we discern an inexplicable force capable of overthrowing the movements of humanity, a force slowly increasing to a climax, and followed by a sharp drop; but there are records, too, of storms that arose almost on the instant—and raged with unparalleled violence. Let us take the early Crusades as an instance of a sudden enthusiasm which transcended all the conditions and habits of life at that period—an enthusiasm which at the voicing of Peter the Hermit inflamed the whole of Europe, impelling enormous numbers of men, women, and children to throw up all they had, leave the land in which they were born and the relations that were dear to them, and to set forth—unarmed, without provisions, without any thought for the future as regarded their bodily needs in the unknown, far-off, mysterious land—over sea, to encounter the Paynim and the Infidel. How can we explain this wild abandonment of the precepts and exigencies of normal life? What causes can we give that are adequate for this vehement enthusiasm?

Again, what political, economic, or social theories can explain the pitch of intense universality that art rose to in the thirteenth century? Not only was art conspicuous by its excellence throughout Europe and even in the East at this particular period, but it pervaded all the apparatus of life. The bench, the joint stool, the bow and arrows, were as much things of beauty as were the furniture and upholstery in the cathedrals and palaces. The idle chorister boy at his desk and the prisoner in the twilight of the dungeon, left their names for posterity to indulge with pity or with blame; but also (though this was never in their thoughts) for admiration at the beauty so simple a piece of scripture under such hard conditions could possess. Even if one tries to explain it by the slow preparation of the preceding centuries—which is somewhat in the nature of explaining how the elephant that bears the world is sustained by the tortoise—how shall one account for its sudden collapse? That the various arts, formerly associated together and practising more as crafts, should by this time have reached such a pitch of excellence that they should strive to specialise, to uplift their craft into independent effort, and so become developed out of their surroundings into separate exhibitions of technical dexterity, provides only a partial explanation; the impulse should have been strong enough to produce these offshoots and yet still continue its growth.

What made Greek Art perish so rapidly? How is it that Persian Art endures to this day, and yet



"WHITE WEBBS," HADLEY WOOD, FROM GARDEN.

J. LEONARD WILLIAMS, ARCHITECT.

is probably the oldest art of all that we know? We cannot answer this any more than we can say how or why the world is here. We are ignorant of the real causes of these waves of emotional action. They appear to be outside of our control, to be much greater than ourselves, and to be forces that sway nations and sometimes groups of nations homogeneously: the actual expression may come from a single individual—to take the "Recessional" of Kipling for an example—but it is the outburst of a sentiment that is pervading all people's minds at the moment. And the expression once enunciated, either in poetry, music, painting, sculpture, or architecture, becomes codified; it enters into part of our constitution and posterity's—we are never quite the same people again. Moreover, we have left in us sensations which are called forth by the recurrence of the original phenomena that created them, enabling us to respond to the passions of a time long gone, and to appreciate a sentiment which still remains like the fragrance of a plant whose growth has long since ceased.

Take, as a crude instance, the oxen who peep out of the corner pinnacles of the steeples at Laon. Up the steep acropolis their living representatives dragged, six hundred years ago, the blocks of stone that were to constitute the cathedral; and the memory of their patient service has been recorded in this way. This simple recognition of gratitude to the dumb labour

of our beasts of burden is a cry from human heart to fellow heart, audible still through the centuries.

The crosses that Edward I set up at the places where his wife's bier rested on its last journey home is another instance of the direct exhibition of sentiment—in masonry: but of individual sentiment mainly. A more conspicuous instance of sentiment mainly individualistic and expressed directly, without the usual attributes and adjuncts given in explanation, was the old Newgate Prison, where the necessary inhumanity of imprisonment was portrayed by windowless walls and immovable masses of stone. Behind those blind, deaf, blank walls, hope died—the building was brother to the grave, and the terrible kinship used to be publicly demonstrated.

But sentiment in architecture is generally of a more subtle character, and can be discerned more easily by taking epochs and nationalities rather than by individual buildings. Thus we can say of Assyrian architecture (as shown by the sculpture that has survived) that it is kings' architecture, overawed somewhat by the terrors of astrology. The formation of the cities' enclosures, the terraces and their immense cultivated spaces so guarded, seem to show that the people themselves were unwilling soldiers, whilst their kings enjoyed the best of life alternately in combat and the chase. It was necessary then to exact from the inhabitants of the city support for the throne in

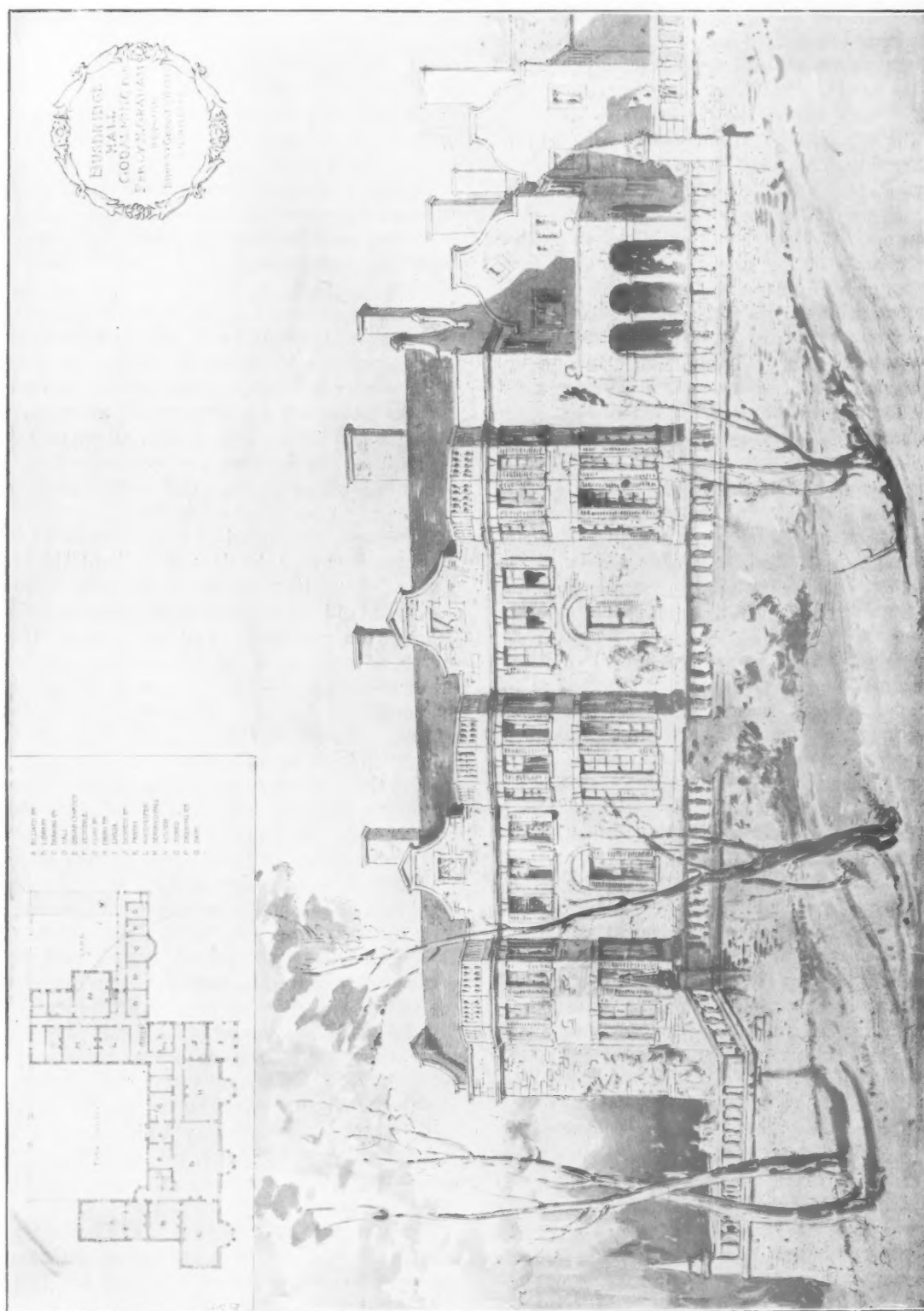
defiance of the natural inclinations of the populace, and this was done, architecturally, by withdrawing the palace into the heart of the town, by having the temple and the watch tower that pointed far into the night, for the star-gazer priests to read the dread scroll of the firmament, adjacent and surmounting it—by making hall retire within hall, by staircases and passages planned on the noblest scale, by statuary mysteriously impressive—colossal animals eloquent with inscriptions, crouching lions to carry the supports of the king's halls, and the use of colour symbolical of authority. For the kings it must have been a stirring time, and there is more practical activity and purpose in the architecture of Mesopotamia than there is in Egypt. There the main feeling is a kind of romantic quest to discover the great Quietude that shall atone for the servitude of life. It is priests' architecture in the land through which the Nile flows—the temples with their avenues of sphinxes, their pylons, obelisks, and the dark heart of the sanctuary itself, pierced on solemn occasions by the beam of the rising sun, or palpitating under the twilight radiance of the evening star. But the big masses, for the most part, seem to speak of the great justice of the world to come—the inevitableness of labour here, the orderly march of the seasons, and the great powers of the earth and sky. Besides this one discerns a strong sympathy with, and love for, the smaller domestic animals and the pleasure of portraying them as almost human beings, accepting them as of near kinship with themselves.

The architecture of the Greeks, judging by their temples and the few other memorials left in Attica, Sicily, and the coast of Asia Minor, is sculptor's architecture—is, in fact, sculpture. The masonry, the columns, the podium, the entablature, are all so much fine chiselled work—or where the material could not be the marble which they assumed was the proper one, it was crusted over with a marble stucco, moulded and carved to pass for the real thing. So little now is left of the colour that played so important a part in the complete effect that it is hard to visualise what these bleached bones must have looked like when the flesh was on them, and we approach these masterpieces of technique and subtle sense of beauty with a sophistication that has clouded us for some centuries past. Phidias, I imagine, could contemplate the present state of the Parthenon as part of the general fate of all things fashioned by human hands, but our British Museum would be unintelligible to him, outside or in. That we should so labour to collect, preserve, and restore the sculptured fragments of his day, attempt to reproduce their setting and exhibit them as they once stood in their framework of Greek architec-

ture, and then to stop short at the last moment and omit the one thing that vitalised the whole inert mass—to forego the inspiration of colour, would be inexplicable to him. On our part, so habituated are we, and have been, for the last 400 years, to the contemplation of classic sculpture, as so much form wrought out of white marble and to be admired as form only, that it seems sheer profanation to even think of these statues and their architectural surroundings as glowing with colour. Under these crippled conditions it is hard to penetrate past the inscrutable mastery of Greek work, and to win from these cold masks the story their fashioners tried to tell.

Whilst the Greeks were refiners, the Romans were constructors, concerned with the mechanics of building and contemptuous of the trimmings and haberdashery with which they made their Greek and Greek-taught craftsmen incrust their great erections. But they had a bourgeois appetite for profusion; conquerors of the world this side India, they brought to Rome all that the world held precious and rare; masters of many nations and countless numbers of slaves, they projected buildings without fear of the contractor before their eyes, buildings grandiose, colossal, sumptuous, and mostly overdecorated. The whirligig of Time has brought its revenges: the buildings of the Roman Empire have been dismantled of their costly plating, plundered for their material, treated as a quarry by the mason and the lime-burner; the marbles that came from Greece, from Asia, from Numidia, have been wrenched from their setting and established in buildings throughout Europe of quite alien feeling and purpose, and we owe to the exhumation of a second-class watering-town, shoddily repaired after partial destruction from an earthquake, and fortunately preserved in cinder ash, our chief knowledge of how the Romans of the Empire lived—so far as the actual objects can tell us. We know from the few memorials left, and by dint of intelligent excavation, on what a broad scale their public buildings and spaces were planned, and we can get some idea of the profusion of marbles and colour by entering some of our last-erected restaurants and the buildings of various provident societies. Rome was a place that, if you had cash in your pocket or some influence, say, with the censor, was a well enough place to live in, but it must have been a terrible place for the poor man and the slave. Roman architecture is sheer materialism—there is no hope in it, no consciousness of any spiritual ideal. No wonder the Christian religion, with its Gospel addressed especially to the poor and the oppressed, took such sudden and widespread hold under the Roman régime; it was the complete antithesis to the doctrines







current and practised in the Empire. After old Rome came the architecture of the new Rome of Constantine and the exarchate of Ravenna. The mysticism of the East, the passionate monotheism of the Hebrews underlying the metaphysical subtleties of the Christian dogmata, the imagery and superstition of the Greek mind, all mingle in the miraculous earth-bubble of Sta. Sophia. Charged with allegory, every detail significant of some legend or doctrine, every ornament a symbol as well as an instrument of service, the great dome and the lesser domes held in their hollows the chorale of the Christian faith. And every church under Byzantine influence tried to be the microcosm of the world to come. The church, too, was a sanctuary against the hostile powers that were in the underworld—the great powers of magic and of evil—and the protecting canopy that dwelt quietly over the haven of the church symbolised safety from the malice of man and devil.

Meanwhile the Northern nations were forming their own ideals of what their church should be, based on the actual buildings that they found on the soil they invaded, and influenced largely by an innate hostility against the languid fatalism of the Southern folk. There is the keen aggressive vigour of the east wind amongst these people: they fought individually, and personal emulation was a prime factor in their lives; to read of the encounters of the Goths against the Romans is to read romance; each Paladin attempts something more desperate single-handed against the imperturbable phalanx than his slain comrade beside him; it is magnificent "showing off." They fought for the devilry of it, for distinction, for plunder; they were of the breed of robbers and pirates, men of humour, poetry, and swift sensitiveness. A splendid ideal swept them off their feet; blind and deaf to what might be the impracticabilities of it, they held life lightly so long as honour was preserved. We see these qualities in their work, until the time of consolidation came, when the Normans settled down to batten on the rich lands of England, Sicily, and South Italy. There is a lofty defiance of mere building limitations in the way that they laid out their cathedrals in England. That they were too high and too wide to roof didn't trouble these master-builders; that their columns and piers were disproportionately bulky for the work they had to do, was of no more concern to them than the way they measured their gifts; whilst the carved enrichments, the reminiscences of the sculptured embroidery that they had seen abroad, give in a halting, technically imperfect, and primitive way, a playful outlook on the objects around them. The fun is massive and apt to be overcharged,

like a blow from a lion's cub, whose paws are out of proportion, large and heavy; but in early Gothic work there are smiles and tears and a feeling growing up that whilst God's justice is not to be doubted, it is not so easy to enter Heaven as their fathers thought. Whilst knights singly were scouring the country in quest of adventure, the industrial population was collecting itself into groups, independent of the baron and independent of the Church; these guilds made themselves strong enough to exact terms, charters, and privileges from their feudal lords, and we can dissociate the sentiment in their buildings—that of progress, of outshining their rivals, of wringing from their materials the last ounce of utmost—from the timid ostentation of the chantry where the magnate was to repose and to have his doom nicely proportioned to his lineage, his conduct, and the money spent in prayer to his assessors.

One might go on, age by age, attempting to appraise the characteristic sentiment of each time—how in England the home and orderly surroundings began to emerge in opposition to the castle and the predatory excursions of the baron's feudal retainers, how after the days of Richard III. the home of the castle proceeded to amalgamate, and the revival of letters, helped by the printing press, showed the aristocracy that there were other modes of gaining distinction besides personal bravery in contest—especially since the use of gunpowder in warfare tended to eliminate the personal element and to advance the value of well-disciplined, concerted action. The nobles merged their showy bravery into theatric entertainments of pageantry, and the Renaissance movement lent itself readily to the enlarged scale of reception-rooms and to the investigation of the grandiose days of the Roman Empire. The personal note of the architect appears; literary culture concerned itself more with the history of heroes and individuals than with peoples; the arts had already begun to distinguish themselves from the crafts, and had assumed a superiority which was exercised in directing and dominating the latter, till we get a complete divorce between the artist and the artificer, and a standard of execution that is largely gauged by antiquarian knowledge—scholars' architecture appears. Louis XIV. would be a Roman Emperor, and he lays out his palace and park at Versailles in a way and on a scale to eclipse the works of Trajan.

The polite man of letters, like Lord Chesterfield, affected the carriage of a pro-consul, consulted his Vitruvius, was concerned over the architectonic equilibrium of his house and its appurtenances: the kitchen wing balanced the stable wing, and everything that was disorderly or derogatory to the trim decorum of the elevation was kept in the

side enclosures and screened by a high wall. Scholarship by and by stiffened into pedantry in architecture, and towards the end of the eighteenth century the whole train of thought, political, social, and economic, grew into rebellion against the rigid formalism of the time. In architecture, the outburst showed itself in the Gothic revival; the cold-hearted canons of correctness were replaced by other canons of equally desired correctness, but besides there was the Crusader's fervour. But he was a knight errant with no squires to support him; the workmen understood nothing of the quest, could do nothing to help him, could merely carry out passively his directions, given in writing. You may put the clock back and still register the time—the early Renaissance folk did that—provided the works are in order and going; but this was a case of setting back the hands of a stopped clock and pulling at the weights yourself. But the consequences of this outburst of generous passion, though they failed in the particular direction where their efforts were expected to show and progress, were not lost. They took the shape of a larger humanity, of the responsibility of man to his fellows in other aspects besides those of crime and disease, resulting in the erection of schools of all sorts, public libraries, public halls and galleries. Moreover the treatment of disease and infirmity (owing to the development of medical knowledge and surgery) took on a more humane aspect, and this sentiment of pity for the

weak is expressing itself in our hospitals, infirmaries, and asylums. At present our attitude is to deal with the sheer bones of the question and to determine them, with some principal muscular attachments: the flesh clothing is to come when we are more experienced, and consequently more able to provide it. But for the moment, so far as we can manage it, we will allow no one to start on life's race handicapped by ignorance, nor shall he be crushed against the wall owing to disablement by weakness and pain. The board schools form a handy illustration of this sentiment; they form the structural summary of the many problems and researches into educational ideals and systems that have been occupying the minds of our serious thinkers on this question, and they constitute, perhaps, the most significant and most interesting class of buildings that have been erected in our time.

To-day we live in the days of a tolerant, kindly sentiment towards our fellow men, but this is no stuff to raise fine architectural conceptions. We live in times of security to person and property; the great work of the past was done under quite different conditions, but we rejoice in our placid security, we are without the tonic that puts the nerves in quivering tension. We quit ourselves like men, but in other guise; for sentiment in the architecture of our time we must look now for a wider, more universal feeling, than what has been shown for the past thousand years.



HOUSE NEAR STOKE POGES. C. F. A. VOYSEY, ARCHITECT.

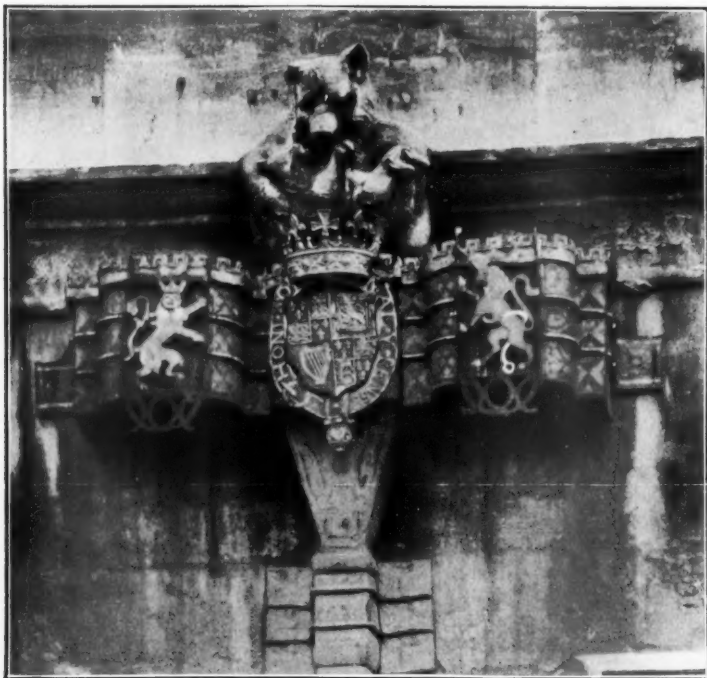


THE lead rain-water heads of 1630 at St. John's College, Oxford, are notable not only by reason of their delightful shapes, but also and especially for their colour decoration. I believe I am correct in saying that the illustrations now given show the first telephotographs of them which have been taken, and they emphasize with sufficient clearness the painted patterns.

Some years ago when St. John's underwent restoration the pipe heads were taken down for repair, and Mr. F. W. Troup with painstaking care traced and renewed the old painting. Of this there was enough remaining to make its accurate restoration a certainty and not a speculation. There are four heads of the shape now illustrated, two with the Royal arms, and two



LEAD RAIN-WATER HEAD, ST. JOHN'S COLLEGE, OXFORD.



LEAD RAIN-WATER HEAD, ST. JOHN'S COLLEGE, OXFORD.

like the simpler pattern (though with slight modifications), and bearing the arms of Archbishop Laud. The painting is in black and white, except in the case of the arms, which are gilt and blazoned in their proper heraldic colours. In the case of the more elaborate head the supporters of the Royal arms are most happily placed and the pierced valances add considerable grace. This head was reproduced by Mr. Lutyens on the English Pavilion at the last Paris Exhibition, and may indeed be regarded as peculiarly representative of the art of the seventeenth century leadworker. In the corners of St. John's Quadrangle are four oblong heads with cornices and shields of arms, but I imagine these to be of later date than 1630.

This brief return to historical leadwork is by way of comparison with the modern leadwork with which I am dealing elsewhere in these pages.

LAWRENCE WEAVER, F.S.A.

# Modern Leadwork.

## I.—ITS LARGER USES IN ARCHITECTURE.



THE study of the present state of the art of leadwork is interesting, not only because it is markedly alive, but also in that its revival has produced some uses which are very proper to the material and have little historical precedent.

As far as I know, Mr. Ernest Newton is to be credited with the first use of lead for sheeting brickwork, as shown in Figs. 2 and 4, and his very happy example is being somewhat widely followed.

Diligent search has failed to reveal any historical examples which form a fair comparison.

The employment of lead for the protection of timber is another story, but the great leaded timber buildings are chiefly in the limbo of history, and there are gaps and uncertainties in building records which make it difficult accurately to establish uses. Mr. Starkie Gardner, in his admirable paper on "Lead Architecture,"<sup>1</sup> sought to prove that the chief glory of Nonsuch Palace was in the decorative leadwork, and rather scoffed at the idea that the modelled panels, which appear in Hoefnagel's view, were of any sort of plaster. Mr. Maurice B. Adams, in a note in the *R.I.B.A. Journal*, says that "Pepys describes the building as *sheeted* with lead." That is hardly the case. I now set down Pepys' own words, and, in parallel column, the description of Nonsuch by a much more competent observer, John Evelyn.

### PEPYS' DIARY.

1665. Sept. 21.

"... Walked up and down the house and park; and a fine place it hath heretofore been, and a fine prospect about the house. . . . And all the house on the outside filled with figures of stories, and good painting of Rubens' or Holben's doing. And one great thing is, that most of the house is covered, I mean the posts and quarters in the walls, covered with lead, and gilded.

"I walked into the ruined garden . . ."

### EVELYN'S DIARY.

1666. Jan. 3.

"I supp'd in None-such House . . . and tooke an exact view of the plaster statues and bass relievos inserted 'twixt the timbers and punchions of the outside walles of the Court; which must needs have been the work of some celebrated Italian. I much admired how it had lasted so well and intire since the time of Henry VIII., expos'd as they are to the aire: and pitty it is they are not taken out and preserv'd in some drie place; a gallerie would become them. There are some mezzo-relievos as

(Note.—Nonsuch Palace, near Epsom, was in sufficiently good repair at this time for the Exchequer to be moved there during the Great Plague. It was Exchequer business which took Pepys to the Palace.—L. W.)

big as the life, the storie is of the Heathen gods, emblems, compartments, etc. The Palace consists of two courts, of which the first is of stone, castle-like, by the Lo. Lumlies, the other of timber, a Gothic fabric, but these walls incomparably beautified. I observ'd that the appearing timber punchions, entrellices, etc., were all so cover'd with scales of slate, that it seem'd carved in the wood and painted, the slate fastened on the timber in pretty figures, that has, like a coate of armour, preserv'd it from rotting."

I think these two extracts should be read together. Pepys only claims lead-covered posts, and is quite silent about lead panels. There is no evidence that his story of Rubens and Holbein providing the exterior paintings contains a word of truth; but, in any case, it is evidence for something very different from cast lead panels. Evelyn is definite about the plaster statues and reliefs, and his "scales of slate" abolish lead covering even for the main timbers.

Where there is a conflict of testimony, we must consider credibility of witnesses. Pepys was an acute observer, but of men and manners rather than of buildings. Evelyn's architectural taste was highly trained by long residence in Italy, and his general accuracy of observation and his detailed description of Nonsuch make me hesitate to reject his evidence.

I would gladly give leadwork the benefit of any doubt, but even if we accept the leaded posts and quarters of Pepys, and assume a slate-like scale-like treatment for their leading, I think we must reject any idea of lead statues and reliefs.

The evidence from Stowe that Mr. Starkie Gardner brings as to the lead panels on Goldsmith's Row, Cheapside, is explicit. In the view reproduced in Fig. 3, the "Woodmen riding on Monstrous Beasts" are unhappily covered by the draperies hung out for the royal festivities, but the two long panels with scroll ornament (to the left of Cheapside Cross) may be taken to have been of modelled cast lead.

So much by way of historical comment will, I trust, be pardoned, and I now return to the modern work.

<sup>1</sup> *Journal R.I.B.A.*, Third Series, Vol. XI., No. 6.





FIG. 1.—INSURANCE BUILDING, PALL MALL.



FIG. 2.—MARTIN'S BANK, BROMLEY, KENT.



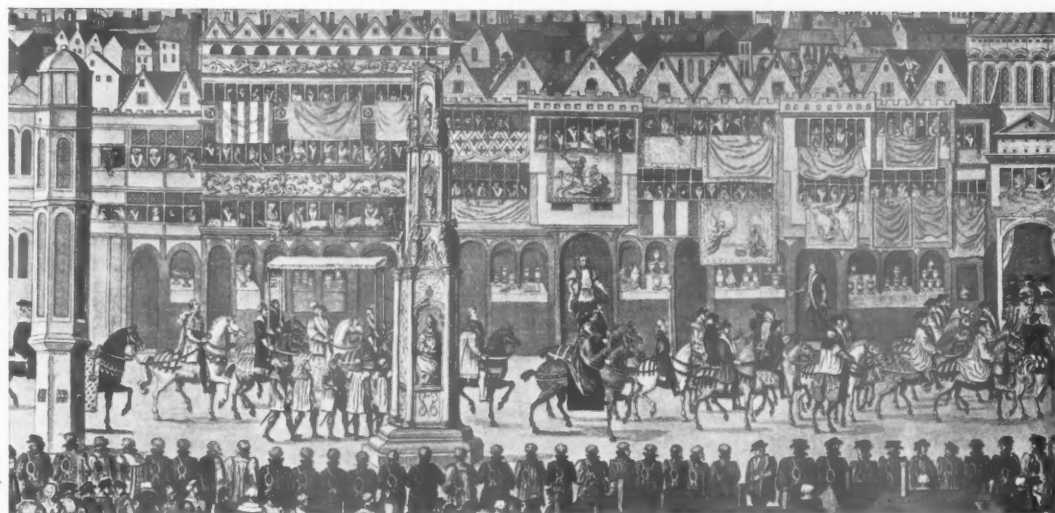


FIG. 3.—FROM AN ENGRAVING OF THE PROGRESS OF EDWARD VI.  
(Reproduced by permission of the Society of Antiquaries.)

The charm and value of Mr. Newton's handling of the lead sheeting at Bromley and Haslemere are greatly increased by the skill with which he has brought this unusual treatment into relation with the normal uses of lead for gutters, heads, and down pipes. Particularly is this the case at Redcourt, Haslemere, where the sheeting of the circular bay beneath the gutter has an effect entirely natural and even inevitable.

The decorations on the gutters are of that simple unaffected sort which accords best with any extensive use of lead.

One is ordinarily a little tired of heart-shaped ornament, but it should be remembered that Mr. Newton was employing it before the dreary vagaries of New Art had made this natural outline wearisome. The heart outline was moreover consistently favoured by plumbers in the seventeenth



FIG. 4.—REDCOURT, HASLEMERE.

and eighteenth centuries, and may be regarded as traditional in leadwork. The work was done by Messrs. Wenham & Waters.

The main ornament on the Haslemere bay is more ambitious than at Bromley, and has been vigorously coloured.

Mr. Newton has employed the quite straightforward medium of oil paint, and has therein departed from the older method. I am not happy at the use of oil paint on leadwork, as it altogether veils the texture of the metal. Perhaps a better way is to have transparent colours, such as madders, ground in a wax medium and painted direct on the lead, the whole being afterwards treated with parchment size. Brilliance is increased if the lead be tinned or gilt before the colour is applied, and initial gilding will add to the effect, even if the colour to be used is solid—*e.g.*, vermillion. For any colour treatment except gilding, which is always satisfactory, a reasonably clean country air is needful; in a smoky town the colour, however applied, will mock the effort in a few months.

Mr. Guy Dawber has heavily gilt the delightful leaded parapets to the bays of his Insurance



FIG. 5.—SANDROYD SCHOOL, COBHAM.

Building in Pall Mall, and the brilliance of the interlaced ornament is of very happy effect (Fig. 1). Here the lead is fixed on a concrete backing 4 in. thick. This work was done by Mr. Bankart, as was the simple bay sheeting of Fig 6.

Another example by the same hand is shown in Fig. 5. It is at Sandroyd School,

at Cobham. The ornament on the vertical bands is very like that of Fig. 6 in character, but an added delicacy is given by the slight pierced valance on the under side of the gutter. This piercing is taken up on a more elaborate scale for the rain-water head adjoining. In the ordinary way the restrained use of ornament, such as the latter example indicates, is the best treatment, but the general richness of detail of the Pall Mall building demanded a greater elaboration, and the result is eminently satisfactory.

Lack of space forbids me to illustrate Messrs. Niven & Wigglesworth's lead sheeting at the Sailors' Institute in Commercial Road, E. The objections to this treatment made by the District Surveyor may serve as a warning, and as an explanation why it is not more generally used.



FIG. 6.—LEAD SHEETING FOR BAY.



FIG. 7.—THE DRAGON OF WALES. CARDIFF LAW COURTS.

Although there was a thick coke-breeze concrete backing to the leadwork, great difficulty was made before the wood rolls were approved. Fire prevention is a good thing, but it may become a fetish. Probably, however, simple seam rolls without wood core would prove quite practical, though likely to be more costly, as involving very difficult plumbing. This work was done by Mr. Hunt of Hoddesdon in cast sheet. For any such purpose the milled sheet lead of commerce is a hopeless, textureless, pasty material to be avoided at all costs.

There is some tendency to return to the methods of the seventeenth and eighteenth centuries in the use of lead figures on buildings, of which Marcus

Aurelius on the archway and the gay lady sitting on the parapet at Wilton are good examples.

The biggest decorative work in cast lead ever done in this country, as far as I know, is the great dragon on the New Law Courts at Cardiff. It is 8 ft. high and weighs 4 tons. The model was made in clay by Mr. H. C. Fehr for Messrs. Lanchester and Rickards, and the plaster cast of this model was used by Messrs. Singer of Frome as a pattern for reproduction in lead. It was cast in ten pieces and soldered together. It is a lively piece of modelling, and a bold essay in massive heraldry; but as to its fitness to crown so admirable and sober a building as the Cardiff Law Courts

there is room for grave doubt. One could wish that the national aspirations of the Principality had been satisfied by some less disturbing presentment of the Dragon of Wales. Though lacking both the desire and the qualifications to pose as a critic of sculpture, I feel that this writhing monster, while it illustrates Mr. Fehr's brilliant abilities, is a little too suggestive of the Bad Child's Book of Beasts to harmonise with its habitation. As to the fitness of casting such a detail in lead there is, however, no doubt. The character of the subject forbids stone, bronze would be a wastefully costly material for work so far removed from close view, and the architects are to be congratulated on reviving a good tradition by employing lead.

A trio of amorini upholding a burden is an old enough, but always attractive, device. At Hampton Court the terminals of the piers of the flower-pot gate are delightful groups in lead bearing trophies of fruit. The group shown in Fig. 8 has strong characteristics. It was designed and executed by the Bromsgrove Guild from rough sketch suggestions made by Mr. J. J. Burnet, architect. A pleasant feature of the scheme is the encircling of the openwork globe by a band decorated with the signs of the zodiac. These, and indeed all the details, are freshly and agreeably modelled, and with the softness appropriate to leadwork.

The Bromsgrove Guild were also employed for the two delightful figures at Barnet Court (Mr. Arnold Mitchell, architect) shown in Figs. 12 and 13, and for the angel for a lych-gate (Mr. W. E. Webb, architect) of Fig. 15.

The little people at Barnet Court are tenderly done. The sportsman with his acute hound is evidently bent on very moderate bloodshed, while his little sister is actively concerned for the comfort of her frog. They are both admirable and look the better for being in their brick niches. The Lady of the Lych-gate (Fig. 15) is hardly so successful. Perhaps it is a fad to cavil at lady-like angels, but if the unseen ministers are to be represented as markedly of one sex or the other, there seems more justification for a male tendency. It must be admitted, though,



FIG. 8—AMORINI UPHOLDING GLOBE.

that the artist in this case is on the side of the big battalions, as the modellers and limners of angels are, for artistic purposes, almost universally feminist. Figures of this type are peculiarly suited to lead, as there are no outstretched arms to run the risk of damage or collapse.

Mr. Arthur T. Bolton has made very effective use of leadwork at the new Hamburg-America Steamship Offices in Pall Mall. Fig. 10 shows the complete dome and Fig. 11 an enlarged picture of one of the Tritons.

For the covering of the dome and obelisk sheet-lead, cast in sand, 7 to 8 lb. per foot, has been used, and this part of the work has been done by Messrs. Dent & Hellyer. The smaller gussets between the main ribs are in one piece, and in the larger gussets there is a central welt uniting two sheets. The welt is recessed at the back of the big boss, which is of beech with the lead sheet beaten over it. The joint between the dome and





FIG. 9.—INGRAM HOUSE.



FIG. 12.—BARNET COURT.



FIG. 10.—HAMBURG-AMERICA OFFICES.



FIG. 11.—HAMBURG-AMERICA OFFICES.

R 2



FIG. 13.—BARNET COURT.





FIG. 14.—WESTMINSTER CATHEDRAL.



FIG. 15.—FIGURE FOR LYCH-GATE.

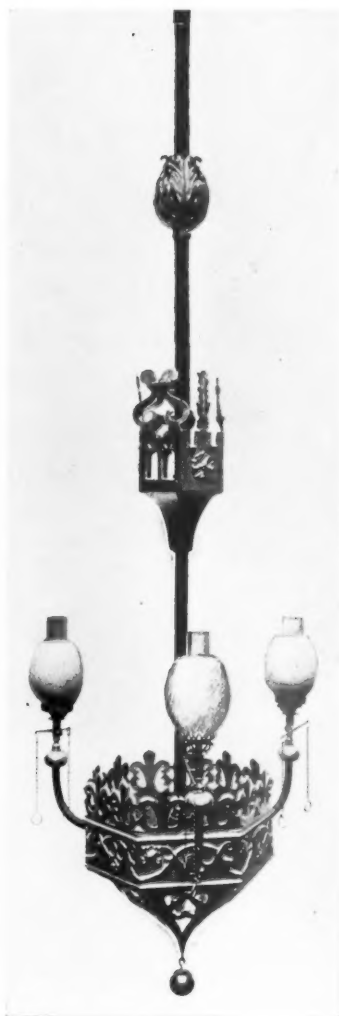


FIG. 16.—GAS PENDANT.

the boss is wiped. The base of the obelisk is a large collar wrought in one piece. This required very careful work in contracting the lead to form the neck between the circular flange bossed over the ribs and the square base of the obelisk. There is one vertical seam only to the obelisk, and the raised bands cover the horizontal joints. The vane is in cast bronze. The Tritons were modelled by Mr. W. Fagan and cast in lead by Signor Petretti. The whole composition is successful. There is enough life in the Tritons to make them interesting, but they are sufficiently subordinated to the whole to prevent any sense of restlessness.

The figure of Apollo at Ingram House, Stockwell, is another excursion into architectural leadwork by Mr. Bolton. The sun-god and his attendant eagle and owl are cast in one piece, which measures about 6 ft. in width, a considerable casting. It is stiffened at the back by iron bars which are sunk partly in the lead and partly

in a cement backing. The nimbus was cast separately and its rays were ridged to secure the needed stiffness. The modelling and casting were done by Mr. Fagan and Signor Petretti.

The late Mr. Bentley was an enthusiast in lead-work, and the interesting lead cross, 8 ft. high, on the choir roof of Westminster Cathedral (Fig. 14), with its emblems of the Passion, repays study. It was made by Messrs. Matthew Hall & Co. The dome of the Campanile is a most refined work. The Westminster domes were covered with teak boards painted two coats before the lead was laid. Teak is better than oak for such a purpose, as the acids in oak, especially when it is imperfectly seasoned, will eat lead away rapidly. As far back as the sixties Mr. Bentley built the little chapel of the Convent of the Nuns of the Perpetual Adoration at Taunton, indeed it is one of his earliest works. The fleche is surmounted by a leaden figure of an angel in the manner of the great French roof-builders, and I

rather regret that the *flèche* itself is shingled instead of being leaded. There is a lead spirelet on the church at Watford which Mr. Bentley designed, slender, and in delightful contrast to the massive flinty tower.

Mr. Charles Hadfield, F.R.I.B.A., of Sheffield, is a discriminating admirer of the architectural uses of lead. In 1866 he put up on a church at Mount Pleasant, Liverpool, a lead angel. In this case the French practice was followed of carving the figure in wood and beating the lead over it. Since then Mr. Hadfield has been using lead freely, and has rendered the further service of preaching widely the unwisdom of the too usual periodical repainting of pipe heads, &c., a practice as needless as it is foolish.

The late Sir Gilbert Scott in his leaded spire at Lynn made a notable departure from traditional design with results not encouraging. He introduced large pointed-headed windows with mullions on four faces of the spire, and thus broke up the general effect. The early leaded spires such as Long Sutton were unbroken save for such small openings as are needful for ventilation. The later spires of the Renaissance were mostly provided with large lantern openings. The spire at Lynn effects a compromise which enjoys the merits of neither type.

Unusual as pieces of ecclesiastical leadwork are the gas pendants shown in Fig. 16. They are to the design of Sir Charles Nicholson for the Catholic Apostolic Church, Gordon Square, W.C., Lockerbie & Wilkinson of Tipton being the makers. The whole of the work except the piping is in cast lead gilt. For bowls, such as the lowest feature of the pendant, cast lead is a much better material than repoussé brass or copper (which are ordinarily used for such work), for these when pierced have a thin and papery look.

The cupid of the heavy legs (Fig. 17) is a pleasant archer, though he looks rather middle-aged. He serves as a finial on a reed-thatched summer-house at Kinfauns Castle, Perth, and was made

by Mr. Charles Henshaw of Edinburgh for Mr. F. W. Deas, architect.

The heavy legs are a wise precaution. Van Nost at the beginning of the eighteenth century was the greatest creator of lead amorini, and where he adventured on thin legs time has crushed them.

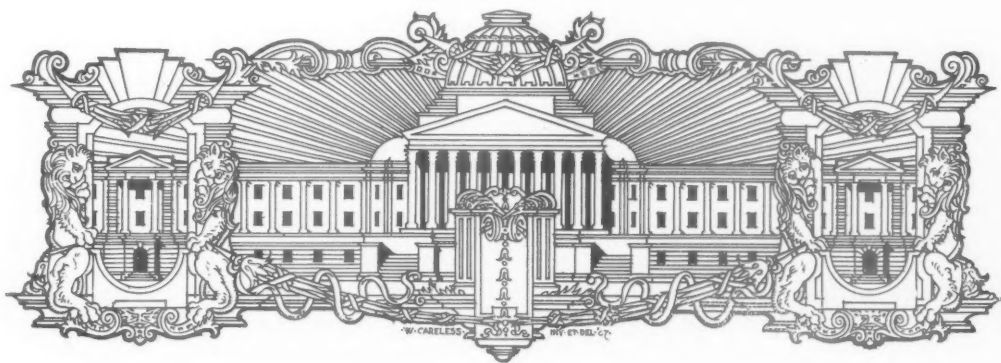


FIG. 17.—CAST LEAD FIGURE:  
FINIAL ON SUMMER HOUSE,  
KINFAUNS CASTLE, PERTHSHIRE.

Many of his cupids, however, stand firm on sturdy legs like those of Mr. Henshaw's boy. The wings stand out rather too freely for leadwork, which should always have the maximum of possible support, both to prevent actual collapse, and to avoid the appearance of this risk.

LAWRENCE WEAVER, F.S.A.

(To be continued.)



## The Late G. F. Bodley, R.A.



THE death of Mr. Bodley, which occurred on October 21, has removed from the foremost rank of his profession not only an artist of high talent, but a dignified and picturesque personality, to whose admitted pre-eminence in his chosen field of ecclesiastical architecture we have long been accustomed. Born in the early years of the second

during the period of pupilage in a somewhat dry and academic convention of English Gothic, it was natural enough that he should begin his independent career with a revolt. His earliest buildings show a leaning towards French rather than English types, but are marked by a freedom of handling and independence of thought that give them extreme interest. They bear indelibly the stamp of character, of individual style.

For some time before his partnership with



quarter of the last century, Mr. Bodley grew up with the Gothic Revival, his professional training was imbued with the fervour of its first enthusiasm, and the period of his maturity was that of its fullest and most pervasive acceptance.

At this moment, when his actual personal activities have but just ceased, it is almost startling to remember that he was the first pupil in the "forties" of Sir Gilbert Scott, to whom he served a five years' apprenticeship, living, as was the custom of the time, in his master's house. Schooled

the late Mr. Thomas Garner Mr. Bodley's handling of Gothic architecture had begun to show evidences of a change of sentiment—French types were rapidly giving place to English, and the strong leaning towards the English fourteenth-century or "Decorated" manner, which is so markedly characteristic of all his subsequent church designs, was rapidly developed in the early "seventies." His Gothic for the last thirty-five years was always his own peculiar version of the "Decorated" manner, but

that manner had been so intensely assimilated as to become a free personal expression, whose strong individuality is always evident. His delight in colour and love of applied decoration, which never abated to the end, led him into elaborations of pattern-painting and of gilding on wall and roof, on screens and furniture, which seem sometimes to mar the quiet dignity of proportion and stately lines of his interiors. He decorated innumerable churches and houses, and in all buildings originated by him foresaw and prepared for the ultimate colour scheme of the interior from the first.

In the days of his pupillage, as in his subsequent career, he always pursued an independent course, and never formed the habit, usual with young architects, of sketching and measuring. After the first years of his apprenticeship he measured little and sketched not at all. For records of the innumerable buildings that he observed and studied, he relied, and with good reason, upon a marvellously accurate and retentive memory. He was never, in the usual sense, an accomplished draughtsman, his drawing was a mere means to his ends; but his detail drawings were strong, sensitive, and admirably fitted to their purpose.

His love of mediæval art was intense; it amounted, indeed, to a passion, and was only rivalled by his extreme devotion to music. A poet in temperament and actual gift of verse (he published a little book of poems in 1899), he had a great distaste for all matters of routine, he detested the business, as distinct from the art, of architecture, and hated, with a whole-soul abhorrence, the preparation of reports and specifications, the examination of accounts, and the writing of business letters. Shy, reserved, and sensitive, he shrank from publicity, and always avoided, as far as he could, speeches, lectures, or official functions. Few people knew him intimately, but to those who had that privilege he was expansive and delightful. Invariably courteous to all, with an old-fashioned grace of his own, to strangers whom he found sympathetic he was friendly and charming. He was a genial and kindly host, and presided with enjoyment and dignity over the banquets of the Fishmongers' Company during his year of office as Prime Warden. He had ever the courage of his convictions, and his convictions were unyielding. Courage, indeed, was one of his leading characteristics, and combined with his remarkable patience and self-reliance enabled him to bear the painful lameness, the result of blood-poisoning, which assailed him in middle life and never left him. In his previous years he was physically strong and active. Tall, well-built, and athletic, he had been a keen cricketer, an untiring walker, and an ardent fisherman. In spite of his affliction

he did not shrink, even in his old age, from long and tedious journeys, from constant and arduous work. In the autumn of last year he travelled to the United States to inspect the site of the new cathedral at Washington, for which he has left plans and working drawings, collaborating with an old pupil, Mr. Henry Vaughan, of Boston. This is one only of the cathedrals with which he was busy in this his last year, San Francisco, Negpur, and additions to the Cathedral of Lahore, to say nothing of his co-operation with his godson, the son of his old friend, George Gilbert Scott, upon Liverpool Cathedral. He had been, to the eyes of his friends, obviously ageing and failing in health for the past few months, but his indomitable spirit kept him up, and his wonderful output of work was sustained to the very end. He has died indeed full of years and of honours, but his honours for the most part came late. For some twenty years an associate of the Royal Academy, he only received full membership in 1902. The Royal Gold Medal was awarded to him in 1899, and that of the American Institute was subsequently bestowed on him. In June of this year Oxford awarded him the honorary degree of D.C.L., a recognition which he greatly appreciated.

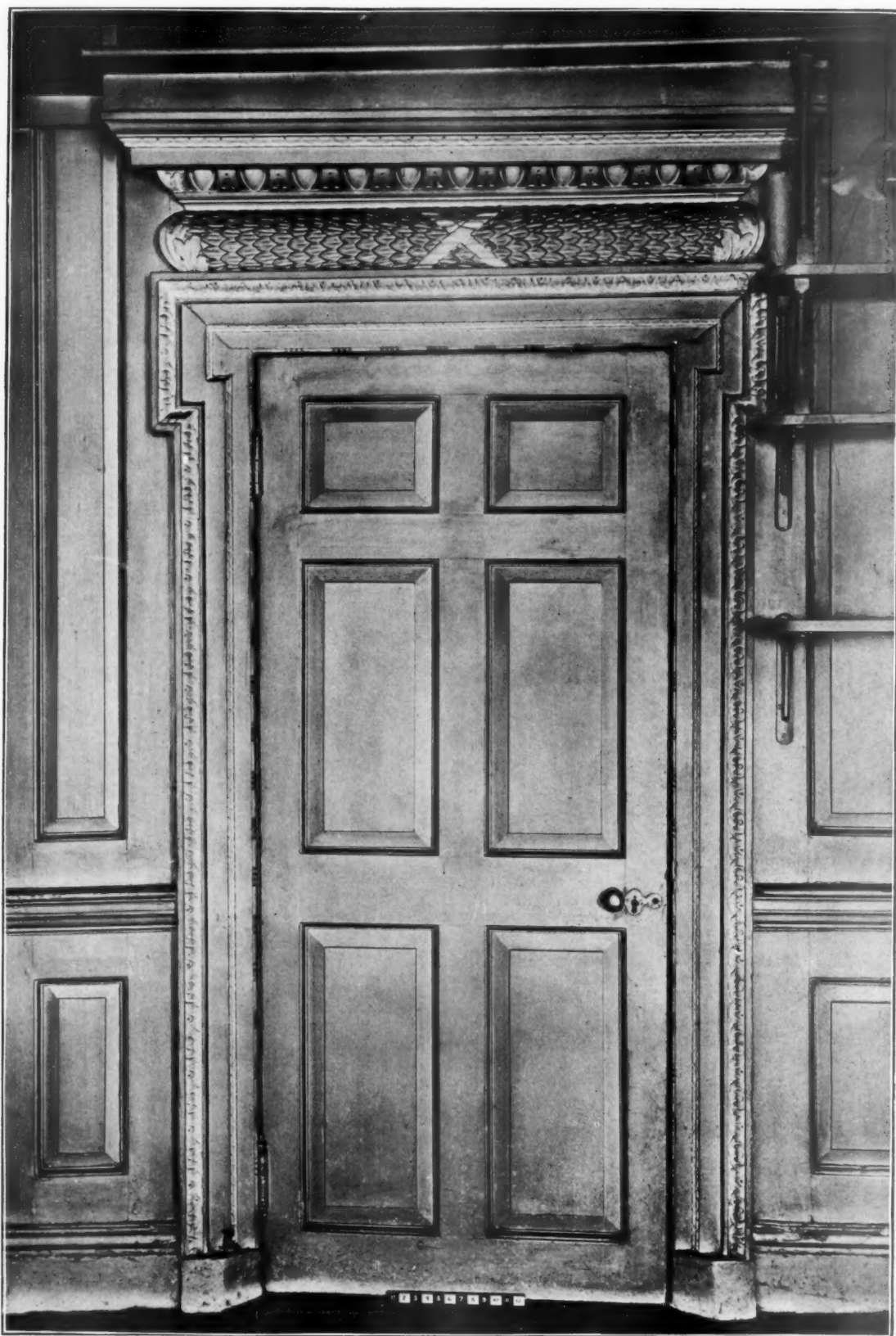
He died in the beautiful old stone-built Manor House at Water Eaton near Oxford, where for the last year of his life he had lived and worked. His end was sudden, calm, and painless, and seemed a fitting close to sixty years of active work and devotion to his art. Possessed of strong will and steady nerves, he maintained, amidst the inevitable worries of practice, and the pain and depression of recurrent ailment, an extraordinary tranquillity and detachment of spirit. He never permitted himself to be hurried or worried. His quiet determination, personal dignity, and great knowledge were difficult to resist, and he generally succeeded in bringing clients or committees to his own point of view. His long life was a very full one, and he leaves abundant evidences of his industry. Whatever judgment may be formed of his work, and, like all work, it is open to criticism, it will never be found to lack distinction and character, or to fail for want of care. He bestowed ungrudging pains even upon its minutest details, and maintained a consistently high standard. His aim was never to startle. The eccentric, the obviously ingenious, were as remote from his ideal as were self-conscious abstentions and painfully-elaborated simplicities.

There is a pathetic interest in the fact that his last completed design is that of a tomb for his old friend and former partner, Mr. Garner. His age was just short of eighty years.

EDWARD WARREN.



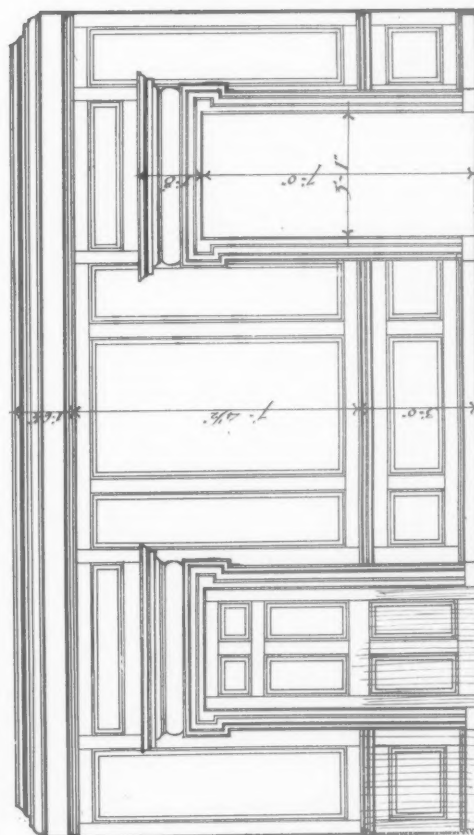
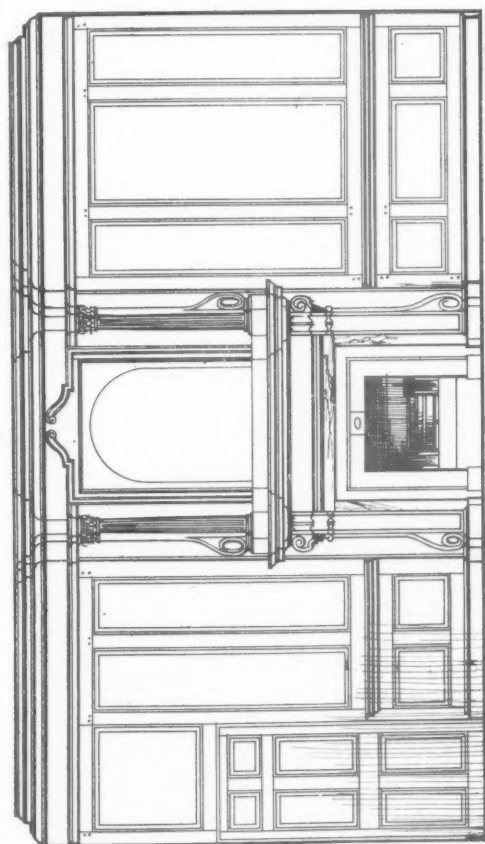
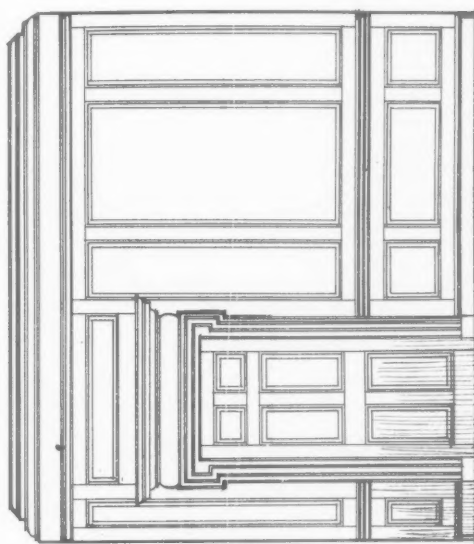
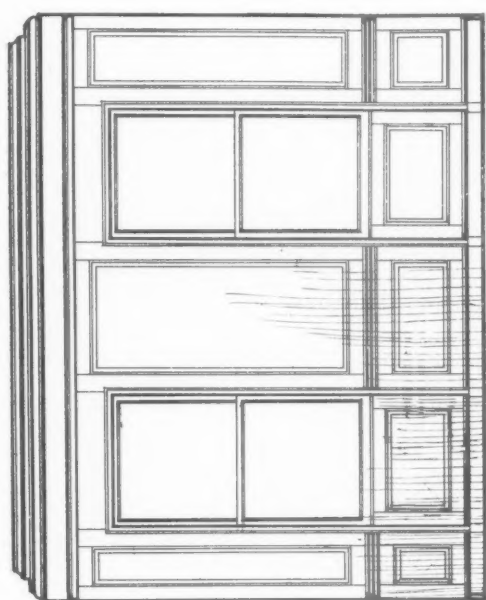
# The Practical Exemplar of Architecture—XVII



26, HATTON GARDEN, LONDON. DOORWAY IN MUSEUM.

*Board of Education.*





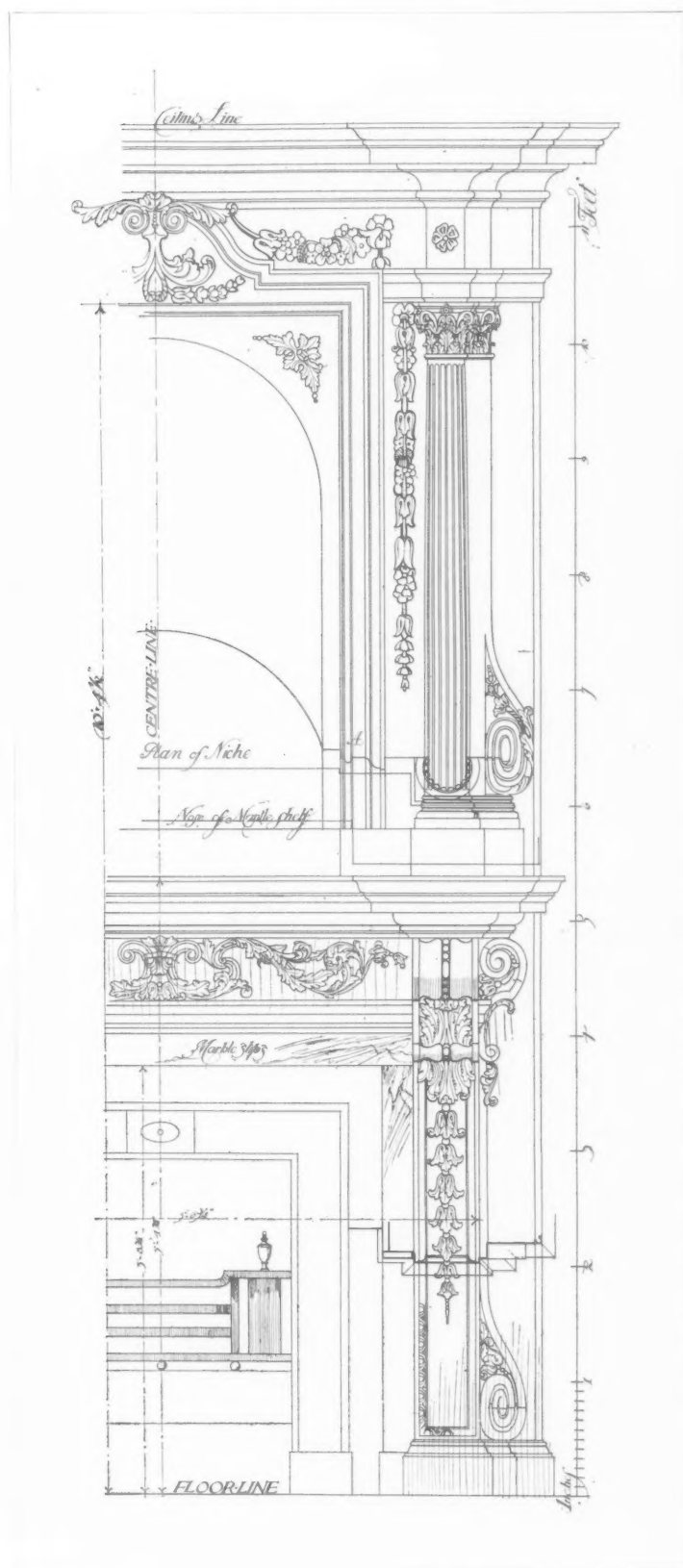
*Scale of Inches*  
*Doors leading to Hall*  
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26, HATTON GARDEN, LONDON. THE MUSEUM.  
 MEASURED AND DRAWN BY J. M. W. HALLEY.

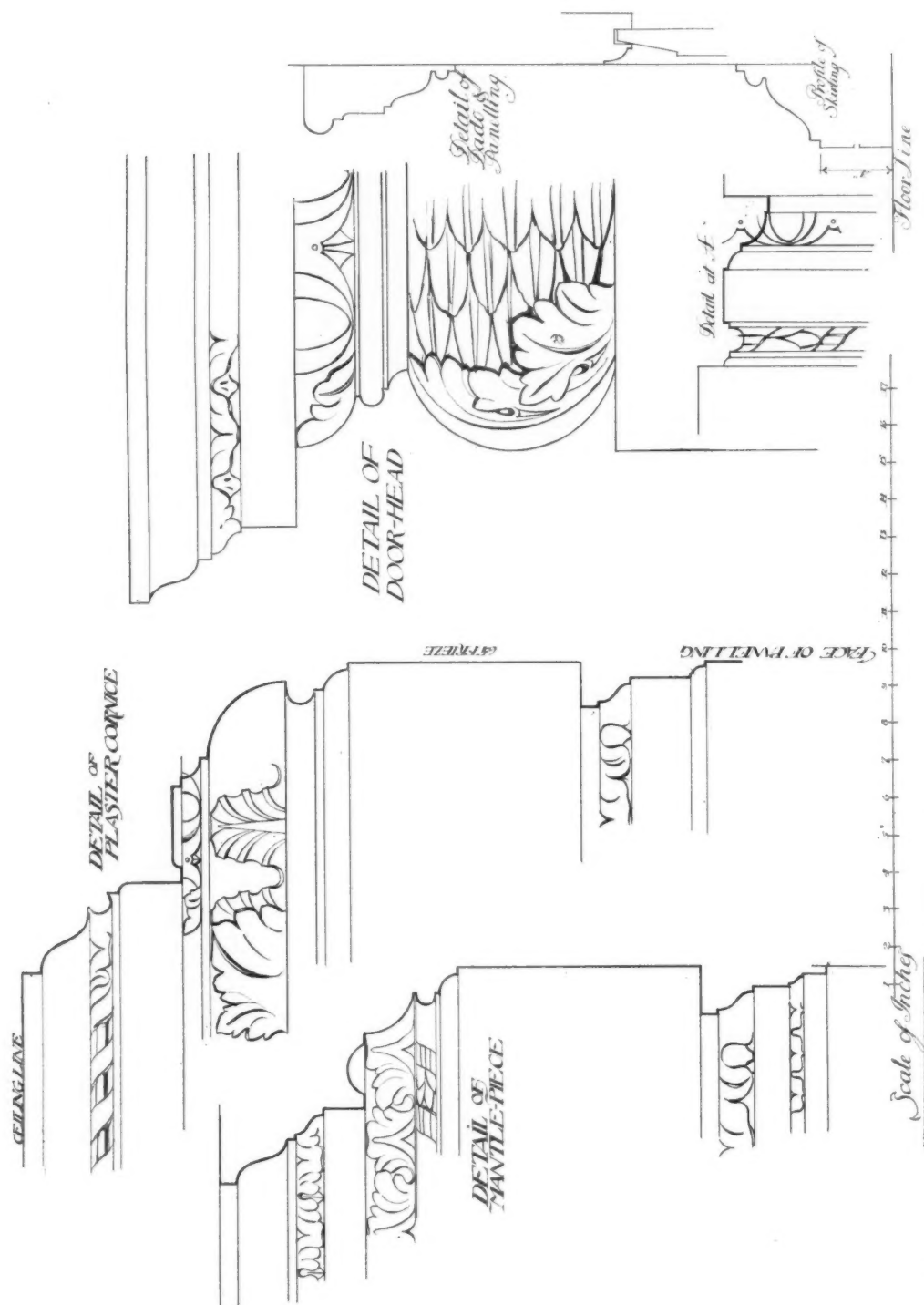


26, HATTON GARDEN. CHIMNEY-PIECE IN THE MUSEUM.

*Board of Education.*

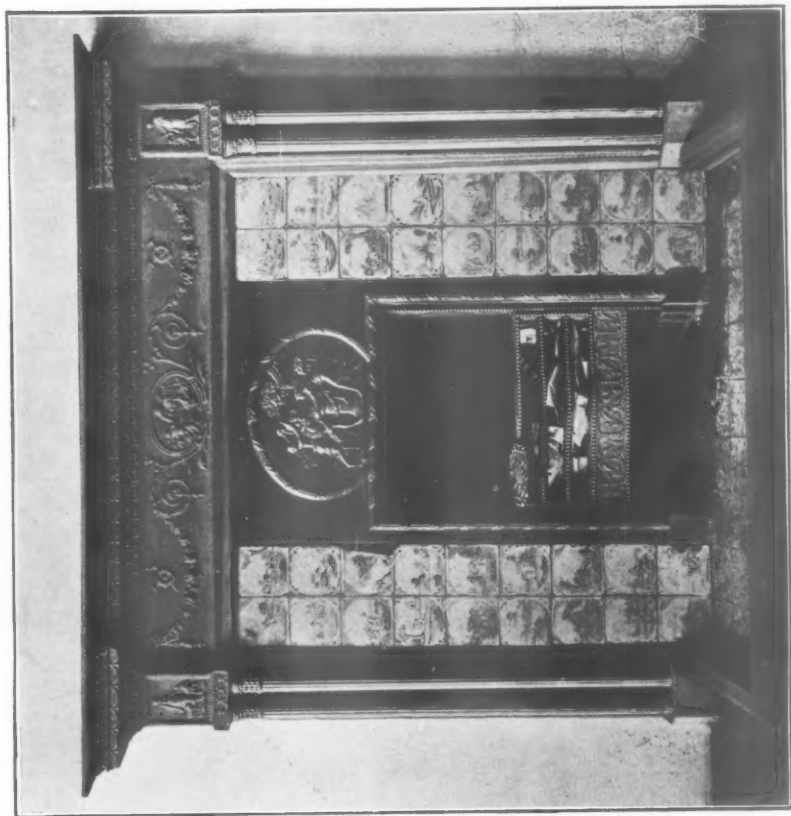


26, HATTON GARDEN, LONDON. CHIMNEY-PIECE IN MUSEUM.  
MEASURED AND DRAWN BY J. M. W. HALLEY.

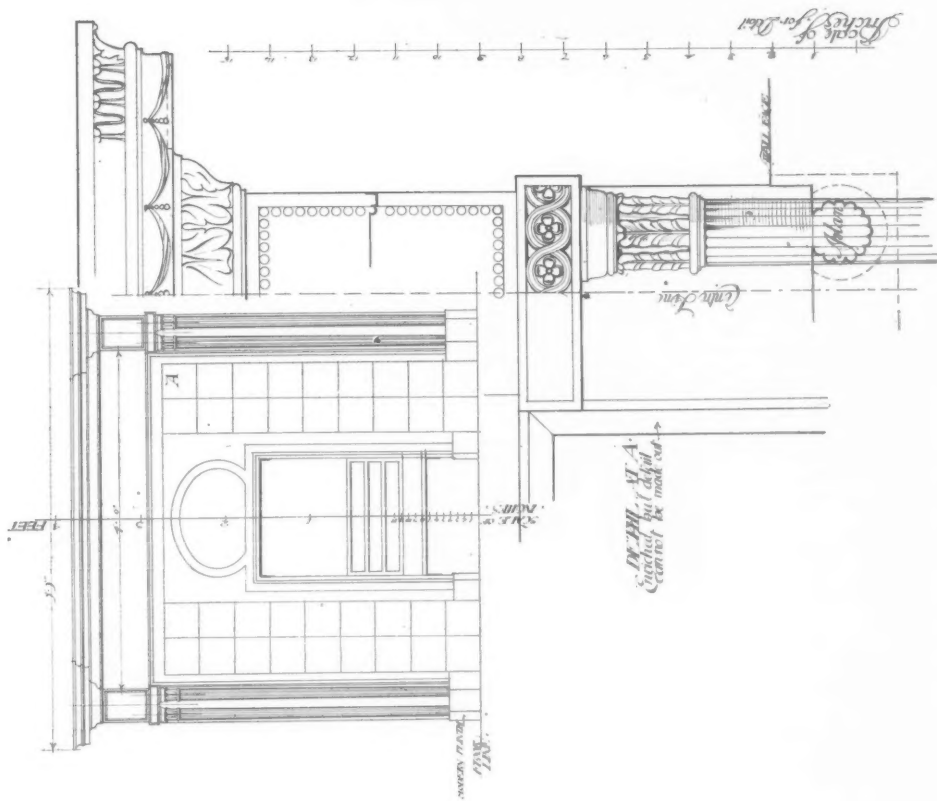


26, HATTON GARDEN, LONDON. DETAILS IN MUSEUM.  
MEASURED AND DRAWN BY J. M. W. HALLEY.





Board of Education.



26, HATTON GARDEN, CITY OF LONDON.  
ADAM FIREPLACE IN BEDROOM. MEASURED AND DRAWN BY J. M. W. HALLEY.

# Ingram House, Stockwell, S.W.

Arthur T. Bolton, Architect.



**T**HIS is the first house erected by a company formed for the purpose of providing residential clubs for young men. The building stands at the rear of four large houses in the Stockwell Road, which were purchased by the company, and covers what was previously an orchard. There is an open carriage approach over the site of the stables of one of these front houses, and a large forecourt with a circular drive affords a good open space, laid out in grass plots with some old trees, between the main building and the houses. The manager's house and office occupies one of the frontage houses, the remaining three being let.

The accommodation in the main building is for 208 residents with staff in addition. The bedrooms are disposed in four floors placed above two floors of social rooms and administrative offices, with a mezzanine in one wing for the staff bedrooms. The lowest floor level is 5 ft. below ground, so that the basement enjoys ample light and air.

The principal club floor is raised 10 ft. above ground, and is approached by a short flight of black Belgian marble steps, starting from a vestibule at the ground level and leading up to the principal lounge. From this point the dining-room and library are reached on the left, and the smoking-room and billiard-room on the right. The plan is that of a St. Andrew's Cross, and the large dining-room, which will seat the 208 residents at small tables, occupies the centre and one wing, the other club rooms mentioned above occupying the remaining three arms of the cross.

The club rooms are lofty and well lit by windows on three sides. The ceilings are divided into bays by the main girders, cased in concrete and finished in with plaster mouldings and cornices. The dining-room is further enriched with modelled plaster-work, the central portion having a deep coffered ceiling supported by Ionic columns and pilasters. The central feature is a high-relief

of one of the nine labours of Hercules, which was modelled and cast on the building.

The library is completely lined with bookcases and cupboards with oak facings, the two chimney-pieces forming part of the design. The billiard-room, which takes three full-size tables, has a high dado of white painted deal panelling with chimneypieces of oak, one of which has some carving executed by Mr. Markham from the architect's drawings. In the smoking-room the walls for a height of about 9 ft. are divided out by wood mouldings into panels framing on the main piers a set of blue and white tile panels painted in Holland and illustrating scenes on the canals at the different seasons of the year. The two chimney-breasts are faced with tiles to a similar height. The walls are of a dark green with a light-coloured frieze above.

In all of the above rooms there are panelled window-seats forming part of the scheme, and the radiators where required are placed beneath the same.

All the joinery of the above work, including the various chimneypieces, was carried out by the contractors from the architect's details. The lobbies and passages linking these rooms together are treated with cross-vaulted and intersecting plaster ceilings on wood cradling.

The two staircases to the bedrooms to the right and the left are placed at the junction of the arms with the body of the cross, and are all framed in teak with solid newels, rising four floors in height by four short flights of four steps each with quarter and half space landings, the staircase cages of brick walls and arches forming a hexagon in plan. There is a glazed lantern of similar shape over each staircase. From the nature of the plan all the bedrooms look out into the open, and there are no back or courtyard rooms, the rooms being all of equal value.

There are three grades in size; the standard room is 7 ft. by 10 ft., but the twenty-four centre rooms are 10 ft. by 8 ft. and the forty angle rooms are 10 ft. by 9 ft., these last having two windows to each room. The rooms are all divided by solid



THE LOUNGE.



THE LIBRARY.

*Photos: Bedford Lemere & Co.*



*Photos: Belford Leners & Co.*

THE INGRAM CHIMNEYPIECE.



THE ENTRANCE HALL.



concrete slab partitions 3 in. thick, and the doors have Yale latch locks with numbered keys, so that each is a separate tenancy. Each room has a fitted hanging cupboard and a bookcase in addition to the movable furniture. A wall writing-desk with stationery and ink compartments and a hinged flap to a special design of the architect is further provided in the more expensive rooms.

On each floor there are two slipper-bath rooms fitted with combination bath and lavatory, and in addition two shower-bath rooms with needle and douche shower-baths and with two fitted lavatory basins in each. The needs of the residents for the morning bath are considered to have been amply met in this way. All these baths and basins have both cold and hot supplies. This work and the fire mains and hydrant services were executed by Beaven & Sons, Ltd.

There is a service and a linen room on each floor, and a good provision of staff cupboards. There are house telephones connecting these service-rooms with manager and housekeeper.

The lighting is by electricity, and the bedrooms are wired with a heating circuit as well, and have each a plug for Prometheus radiator which can be obtained on hire.

The roof being flat and asphalted at a level of 63 ft. above the ground, a fine promenade is provided, commanding an extensive view over South London as far as the Crystal Palace ridge, while on the north the principal towers and spires of London can be identified. The asphalt work here and in the basement was executed by Thos. Faldo & Co., Ltd.

The basement of the building contains a lecture hall fitted as a gymnasium, having a storage cellar under the vestibule for the chairs and apparatus. This occupies the centre space; on the left the two arms of the cross provide in one a locker-room wing in which are three bath-rooms and a dressing-room for use in connection with the gymnasium, a dark room for photography, and three avenues of 216 lockers for the residents'

hats, coats, and umbrellas, while in the other arm there is a reception-room for guests that can be fitted up as downstairs billiard-room if required.

The club lavatories occupy the space between the arms as a low building with lantern lighting, and are of ample accommodation.

The two remaining arms of the cross on the other side of the lecture hall contain the kitchens and the servants' quarters, with in between another low building for the boiler-house and engine-room, &c.

The building has its own water supply from a well in the chalk, 350 ft. deep, raised by a deep well pump driven by a gas engine, the storage tanks for the water being placed on the roof. There is a hydrant service fitted with Cliffe's patent hose reel valves always ready for use.

Above a plinth of purple Luton bricks about 10 ft. in height the building is faced with stock bricks, with pilasters and a deep frieze and cornice in red bricks. The moulded bricks were supplied by Lawrence & Sons of Bracknell, most of the work being specially made.

The brick carving was executed by Mr. Arrow-smith in Lawrence's red rubbers to the architect's designs.

On either side of the entrance are commemorative foundation and opening stones with the arms of Rochester and London, carved in Hopton Wood and supplied from Farmer and Brindley's studio.

The wrought-iron staircase railing, and the two copper lanterns on either side of the main entrance, were executed from the architect's designs by the Birmingham Guild of Handicraft.

On either side of the main arch above are two large ovals in salt glazed ware, deep blue and light green in colour. These represent Youth and Age, and, together with the Four Seasons burnt in terra-cotta and used in the internal decoration of the club rooms, were all modelled in low relief by Mr. Broad of Doulton & Co., and were successfully fired at their Lambeth potteries.

## INGRAM HOUSE, STOCKWELL, S.W.

ARTHUR T. BOLTON, Architect.

WIDNELL & TROLLOPE, Quantity Surveyors.

READE, REILLY & JACKSON, Consulting Engineers.

THE LATE D. DAVIES; JOSEPH WEAVER, Clerks of the Works.

RUDD & SON, General Contractors.

### SOME OF THE SUB-CONTRACTORS.

DORMAN, LONG & Co.—Steel Work.

BEAVEN & SONS, LTD.—Internal Plumbing and Fire Service.

FLETCHER, RUSSELL & Co.—Gas Cooking Apparatus.

TURPIN PARQUET FLOOR Co.—Oak Block Floors.

THOMAS FALDO & Co., LTD.—Asphalt Roofing and Paving.

STUART'S GRANOLITHIC STONE Co.—Cart Road.

CONSTABLE, HART & Co., LTD.—Tar Paved Roads.

HALL'S DISTEMPER (SISSON BROS. & Co.), CHARLTON WHITE

ENAMEL (J. B. ORR & Co., LTD.),—Decorations.

BIRMINGHAM GUILD OF HANDICRAFT.—Wrought-iron Balustrading and Copper Lanterns.

LOCKERBIE & WILKINSON.—Locks, Rain-water Heads, &c.

ARTHUR ADAMS.—Hinges, Fanlight Openers, &c.

C. ISLER & Co.—Well Sinking.



THE DINING-ROOM.

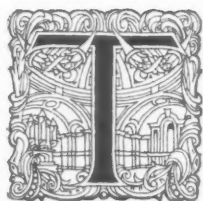


THE BILLIARD-ROOM.

*Photo's: Bedford Lemere & Co*

# Hollington House, Newbury.

Arthur C. Blomfield, Architect.



HIS house stands on the site of an old one, which being of no architectural or antiquarian value, was pulled down. The garden on the south-west, the terrace foundation on the south-east, and the position and direction of

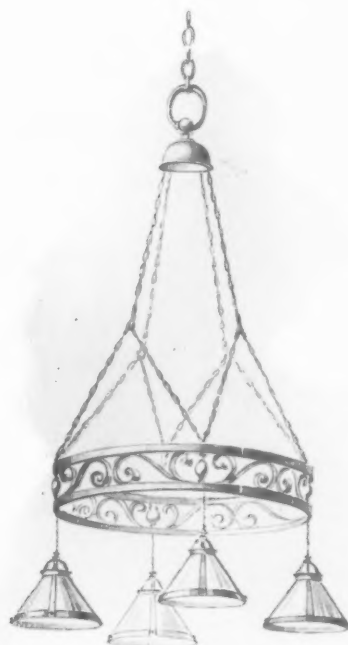
the existing drive, were features which had to be accepted as unalterable, and the plan and general arrangement of the house was adapted to these requirements. The terrace front faces south-west, and commands an extensive view over the neighbouring country in the Highclere direction.



STAINED-GLASS WINDOW IN THE HALL:

"ST. GEORGE AND THE DRAGON."

The soil is sand and gravel, and an excellent and dry foundation was obtained. The controlling features above alluded to dictated the position of the principal entrance, and in order to render it easy of access from all parts of the house, an internal court was arranged with a corridor on one side giving direct communication between the pantry, servants' offices, and the front door, and affording easy and convenient access for outdoor servants to the owner's room without going through either the private part of the house or



ELECTROLIER.

the servants' quarters. The ground slopes down from the north-west to south-east, and advantage is taken of this to provide cellars under the



ELECTRIC WALL BRACKET.

*Photo: Arch. Reeves Photo Bureau.*

ENTRANCE COURT AND PRINCIPAL ENTRANCE.





Photo: Arch. Review Photo. Bureau.

A CORNER OF THE ENTRANCE COURT.



THE WEST FRONT.

*Photo: Arch. Review Photo. Bureau.*

servants' offices, while a crawling way for pipes and wires is arranged under the rest of the house, which is lighted throughout by electric light and warmed by low-pressure water in coils.

The walls are built of brick, with a facing of Guiting stone, relief being given by angle piers of red brick. The external woodwork is entirely of oak, and the roof is covered with local red tiles, dipped in a brown colouring liquid before burning. The oak work in the interior was all carried out entirely in the shops of Wheeler Bros. of Reading, the general contractors, from the architect's drawings, with the exception of the carved work, both wood and stone, which was by H. H. Martyn & Co., Ltd., of Cheltenham. The ground floors are all of oak, and the hall, billiard-room, stairs, main corridor and dining-room, are all panelled in fumed oak. The upper floors are finished in deal, painted white.

The complete scheme of lighting and electric

power for pumping was carried out by Tamplin & Makovski, Ltd., of Reigate and London. The stained-glass work was executed by Campbell & Christmas. The oval window of "St. George and the Dragon" in the hall was specially designed to suit the setting out of the bars as shown. In the other leaded glass windows in the hall the upper panels contain heads of figures representing Morning, Noon, and Night, and Morning and Evening Stars. In the inner hall the leaded glass windows contain heads representing the Four Seasons in the upper panels. The lines of these windows are clearly shown in illustration of elevation. Other windows were executed in vestibule and flower room in designs appropriate to the rooms. The wrought-iron entrance gates were executed from the architect's design by J. W. Singer & Sons, Ltd., of Frome. The electrical fittings were specially designed and executed by F. & C. Osler, Ltd.

## HOLLINGTON HOUSE, NEWBURY.

ARTHUR C. BLOMFIELD, Architect.

WHEELER BROS., General Contractors.

### SOME OF THE SUB-CONTRACTORS.

H. H. MARTYN & CO., LTD.—Wood Carving.

R. E. PEARSE & CO., LTD.—Gunmetal Casements.

SHRUFFREY & CO.—Stoves, Grates, Fibrous Plaster Work.

R. CRITTALL & CO.—Plumbing and Sanitary Work.

THOS. ELSLEY, LTD.—Lead Down Pipes and Rain-water Heads.

DAMMAN & CO.—Parquet Flooring.

RUST'S VITREOUS MOSAIC CO.—Mosaic Flooring.

CAMPBELL & CHRISTMAS.—Stained Glass.

J. W. SINGER & SONS, LTD.—Entrance Gates.

F. & C. OSLER, LTD.—Electric Light Fixtures.

BENHAM & SONS, LTD.—Cooking Installation.

DUKE AND OCKENDEN.—Well Sinking.



*Photo: Arch. Keston Photo, Bureau*

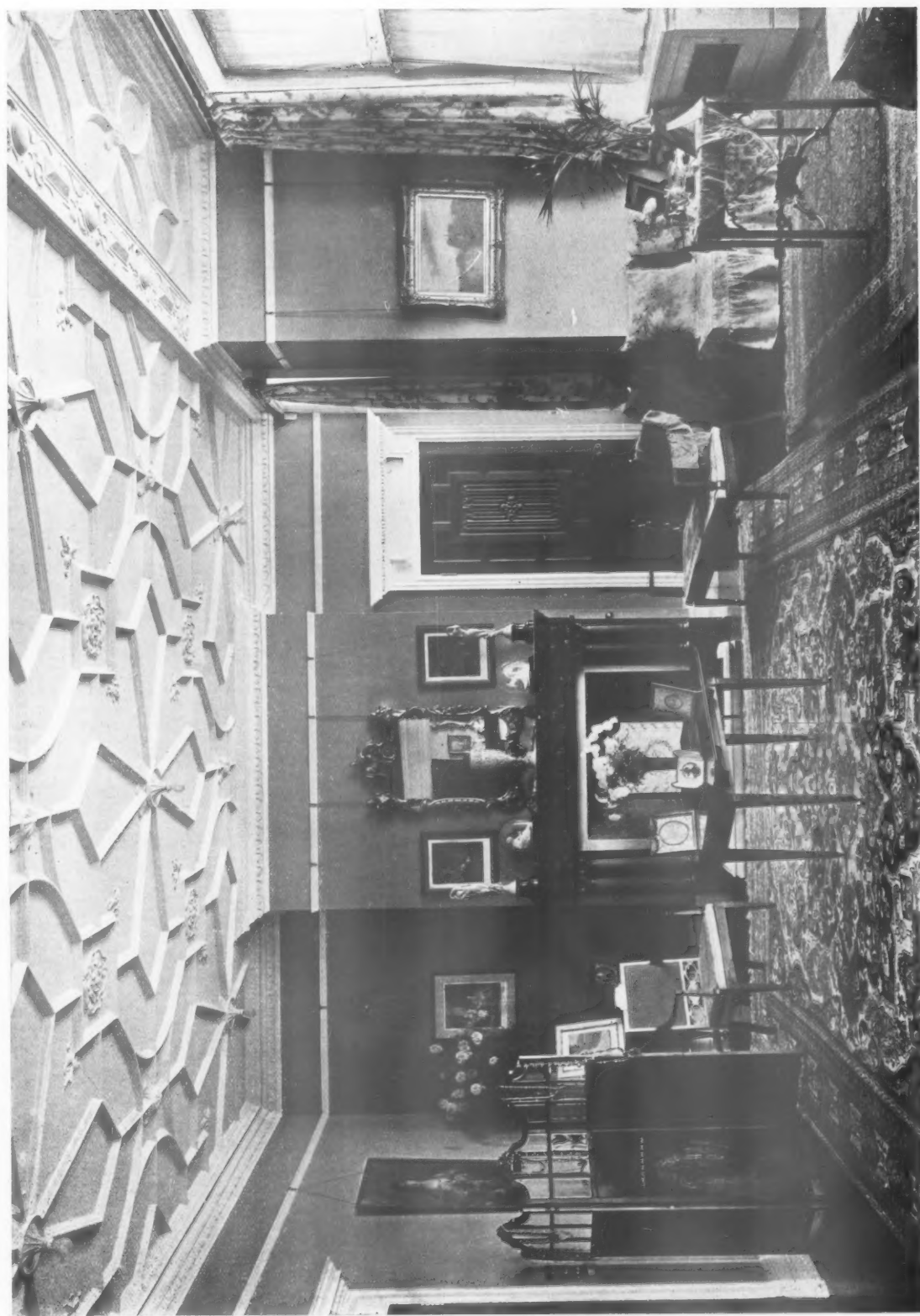
*SOUTH-EAST FRONT.*



Photo: Arch. Review Photo, Bureau.

THE HALL.





*Photo: Arch. Revue Photo. Bureau.*

MORNING-ROOM.



Photo: Arch. Review. Photo. Bureau.

THE DINING-ROOM.

J. S. Gibson, Architect.

Architectural floor plan of the Shop Floor of a building. The plan shows a central vertical corridor with stairs and a well. To the left are three bedrooms (1, 2, 3) and a sitting room. To the right are three bedrooms (1, 2, 3) and a sitting room. The plan includes dimensions, room labels, and a title "PLAN OF FLATS".

Labels on the plan include: BEDROOM 1, BEDROOM 2, BEDROOM 3, SITTING RM, HALL, STAIRS, AREA, BATH, W.C., and DOWN LIGHT. Dimensions are given in feet and inches, such as 15' 0", 10' 0", 7' 6", and 11' 0".

PLAN OF FLATS

*Photo: Bedford Lemere & Co.*

THE WELL FIRE COMPANY'S PREMISES, DOVER STREET, PICCADILLY, W.





*Photo: Bedford Lemere & Co*

THE RECEPTION ROOM.

The reception-room has been carried out to designs in Georgian style, the walls being treated with broken cornered panels with ornamental pediment and husks dropping at sides, the dado rail and skirting enriched with Georgian detail, a particularly fine modillion cornice being a feature. The chimneypiece and overmantel are treated in bold Georgian style with finely modelled fruit and flower festoons and drops. The overdoors and architraves are enriched with baskets of flowers and fruit, &c. The doors are of mahogany.

## Books.

### THE "MADONNA DI VICO."

*The Santuario of the Madonna di Vico, Pantheon of Charles Emanuel I. of Savoy. By L. Melano Rossi. 21s. net. London: Macmillan & Co., Ltd., St. Martin's Street, Leicester Square.*



WE have read Mr. Melano Rossi's "Madonna di Vico" with somewhat mixed feelings, of which a few are: pleasure at becoming better acquainted with a great domed building, astonishment at Mr. Rossi's wide reading, irritation at the uses he makes of it, and some amusement at his wild prejudices and enthusiasms.

Mr. Rossi should really have written two books, one a history and criticism of the Santuario, the other a volume of essays on art, architecture, religion, history, and the many other things which vex Mr. Rossi's spirit. We cannot avoid the feeling that the Santuario is a peg on which is hung a vast amount that has nothing whatever to do with it.

Mr. Rossi hates archæology with a fervour quite comic and quite inconsistent. Hark at him. "Archæological disquisitions are of no practical value to art, and they are always misleading through the constant endeavour to distort historical truth. It is a barren study, the only really tangible result of which is cause for antagonism of races." We had no idea that antiquaries were such terrible fellows. We have visions of the Chancelleries of Europe letting loose the dogs of war because of the race antagonisms stirred up by some naughty archæological society. Also Mr. Rossi is very angry about Gothic architecture. We are sympathetic even when, in his devotion to Renaissance work, his language grows fervid to the point of slopping over; but such phrases as "so complex and preposterous was the real legitimate method of good Gothic building, etc.," do not impress us with a sense of Mr. Rossi's judgment. It is generally a weak argumentative structure which needs to be buttressed by abuse.

To turn to the ostensible subject matter of the book. In 1596 Charles Emanuel, Duke of Savoy, set about to build a Pantheon for his house and incidentally to create a fitting home for the miracle-working Pilone della Madonna di Vico. Vitozzi, a military engineer, was appointed architect and designed a church elliptical on plan, to be surmounted by an elliptical dome flanked by four campanili. Under the lantern which tops the dome stands the shrine. Vitozzi's church was never completed. Not until 1692 was the next important step taken, when Francesco Gallo, a

youth of twenty, was invited to prepare plans for the dome, Vitozzi's model having been destroyed. From 1729 to 1731 the drum and dome were building. Mr. Rossi would have us believe that the result is "the fourth largest and the most beautiful dome in the world."

He takes the dimensions of the major axis, 119 ft., as the determining measurement in his comparisons, and ignores the 80 ft. of the minor axis. Surely, however, the eminence of this dome considered as an engineering achievement is determined by the minor axis, and we are convinced that Mr. Rossi will have few supporters in his dictum that it is "the fourth largest."

As to its being "the most beautiful dome in the world," and Mr. Rossi's view that "there remains the dome of St. Sophia as the only possible rival to Gallo's at Vico," opinions will probably differ. The French and English domes are rejected because their exteriors are of "carpentry work having no constructive merit." It is a new view that the dome of Wren's St. Paul's has "no constructive merit." The domes of Brunelleschi and Michael Angelo are also ruled out because the dome is not the principal feature of the plan, surely a somewhat arbitrary distinction when considering a dome *per se*.

As to the supreme beauty claimed for the dome of the Santuario, an oval dome which is to practically the same curve inside and outside can hardly be successful on both faces. If the pitch is low, as at Vico, the inside view is admirable, but the outside necessarily looks like a dish-cover. Even on the inside from some points the curves of an oval dome are markedly ugly, as may roughly be seen by holding up a bowler hat and looking at the underside. Mr. Rossi feels a pardonable pride in having discovered this great dome, and to write a monograph on it is a pious and useful act. It is extraordinary that it has so long escaped notice, and all credit should be given to the discovery, but it is easily possible to exaggerate the importance of it. This Mr. Rossi does to an irritating extent. He uses language about it which would be intemperate if applied to the Parthenon.

Our author suggests that the purpose of Charles Emanuel in glorifying the Madonna di Vico was to set up a symbol of the United Italy which was to come, which we see to-day flourishing under the rule of the House of Savoy. "The worship of the Madonna was to lead to the worship of the Italy which did not exist, but which was to be created. . . . This also explains the preference given to a grand Renaissance style, instead of the solemn and dreamy mediæval Gothic." The first statement merely attributes an unlikely subtlety in

prophetic outlook to Charles Emanuel, but the second seems pure nonsense. We are quite clear that Vitozzi never gave any conscious "preference to a grand Renaissance style" because he had in mind the national aims of Italy, or rejected "mediæval Gothic" for the same or any other reason. He designed as he did because he lived when he did. The idea of "dreamy mediævalism" being a possible motive in the mind of a military engineer in 1596 is frankly absurd. Vitozzi's plan is a normal if striking development of earlier elliptical plans. It is even open to doubt whether it was the best sent in for the competition which took place. The piers are so massive as to destroy a sense of scale, and Count Negri's alternative plan is in some points superior. Gallo's dome has a varied ancestry. Scores of domes resulted from the popularity of the domical idea caused by St. Peter's at Rome. Mr. Rossi sets out with painful exactitude a list of some 170 books he has consulted. We are amazed to note the absence from this list of the monumental works of Laspeyres, of Strack, of Hittorf and Zanth, and not least of Geymuller's "*Projets Primitifs de St. Pierre.*" From them there is information about domes to be gathered which would add to Mr. Rossi's grasp of his subject.

The worship which Mr. Rossi accords to Roman architecture and to the Roman spirit in everything spreads itself in flatulent phrases throughout the book. Rome and Rome alone will do. "After the disappearance of Rome, the arch degenerated into the grand but warped shapes known under the names of Byzantine and Romanesque, Saracenic and Slavonic, Saxon and Norman, Lombard and Gothic, Renaissance and Rococo." One is tempted to wonder in what respect the "shapes" of, say, Norman and Renaissance arches are "warped."

While Renan is quoted in contempt of Gothic work, Mr. Rossi conveniently forgets that Renan said of Rome that she originated nothing, but only organised the ideas of others.

The book throughout is congealed with long quotations. Scores are incorporated in the text, scores more languish in foot-notes, till the eye is weary with the pursuit of references and the brain throbs in the effort to disentangle Mr. Rossi from his one hundred and seventy odd authorities. They are an angry crew, these authorities, and if one may lapse into Mr. Rossi's habit of quotation it will be to recall Thomas Love Peacock's Mr. Toobad—"the devil is come among you, *having great wrath.*"

## A Sketch of Irish Ecclesiastical Architecture.—(*Conclusion.*)

### VIII.—AN ECLECTIC NATIONAL STYLE.

#### PART II.



As regards the plan of the churches, we have already noticed in the fourteenth century—for instance, in the Black Abbey at Kilkenny—the tendency to extend these on one side (by transept, or aisle, or both), the strictly cruciform shape being given up; this arrangement was further developed. The side chosen is nearly always the south<sup>109</sup> (the domestic buildings of the abbeys being on the north); sometimes the south transept and south aisle together form something like a rectangle, as at Ross Abbey; the same figure was formed in Limerick Cathedral by three extra transepts set side by side. It is by no means essential that the transept should open into the side arch of the central tower, which has its own abutments, as already described; it is more conveniently placed a little further to the west; the abbeys of Quin and Ross and Ennis supply examples of this arrangement. The narrow dimensions of the high towers, which are so common, by reducing the width of the chancel arch tend to pinch

off the choir from the rest of the building; at Ross Abbey this separation is completed by a wall, having in front of it the rood-loft—a solid gallery across the tower; at Ennis there was until recently a stone screen in a similar position, reaching to the top of the arch like a huge cusped Perpendicular window; the ornamentation in the arch under the side of the tower, which was probably associated with this, is of un-cusped flowing tracery—some would call it "*flamboyant.*" In other churches there was a wooden screen. Sometimes, as at Quin and Ross Abbeys, the two altars at the east end of the nave remain, as in other parts of the churches. I do not remember any Irish church built at this time that possesses a clerestory; buttresses are constantly omitted; and the general effect, both outside and inside, is very unlike that of an English fifteenth-century church.

The round arch reappears, often side by side with the pointed form. At Ross Abbey nearly all the arches (except those in the cloisters) are round. At Callan, in the nave of the very interesting parish church, square-headed Perpendicular windows have round-headed recesses inside, and the head of the north doorway is also round. Smaller round arches, such as those over tombs

<sup>109</sup> The Abbey of Kells (Co. Kilkenny) has a north transept only, of considerable size.

in the abbey at Dungarvan and in the smaller church at Newtown Trim (where the mouldings mark them as of late date), are not uncommon. It is of course a very natural form to use, though it may well have been suggested by Irish Romanesque buildings, just as we have seen the billet ornament copied in later work. But the quite plain arches, as at Ardfert Abbey (and, in all probability, at Holycross), resemble still earlier work, and it is possible that they may have been suggested, or justified, by it. Even a rough arch of uncut stone continues to be used in the smaller churches; sometimes it is much flattened, as in the late aisle added to the church of Killiney,<sup>110</sup> and on the inside of a doorway at Dulane, which may be of somewhat earlier date; sometimes it is quite flat, as in the little church above the abbey at Mellifont (probably the parish church of the tenants), between the late door and window at the west end. This shows strong faith in the mortar, which, as in the case of the vaulting, has been largely justified. In general flattened arches are common, but the four-centred arch is exceptional; it occurs in the cloisters at Ardfert Abbey.

As regards the ornamentation of the arches, it is unusual, except in the small ones belonging to doorways, tombs, sedilia, and piscinas, for this to extend beyond chamfering. But there is sometimes a chamfered rib attached to them beneath, resting at each end on a pointed bracket cut into faces, the usual support of ribs at this period—in groining and otherwise. In the Parish Church at Callan, on the south side of the nave these corbels are attached to capitals which are octagonal below, to fit the pillars, but at the top have become square with chamfered corners, corresponding to the outline of the arches (excluding the rib) with the piece of wall between them. The north side has similar ribs and corbels and arches, but the pillars are much plainer; they are square, chamfered at the corners, and swell out at the top, to fit the wall which they carry, in what can hardly be called a capital. At Ross and Moyne Abbeys octagonal pillars, with plain capitals but without corbels, roughly fit the ribbed arches which they support. In the north aisle of the abbey at Roscommon the round pillars have low capitals of strange shape bearing some resemblance to those in the choir of Iona Cathedral.

The cloisters are commonly of the Cistercian or Italian type, adapted for carrying a story above, which they usually do. From a constructional point of view, the wall towards the garth is supported on deep piers carrying low arches, though these piers are, on their inner and outer faces, cut more or less into the shape of pillars; there is great variety in the treatment of these, in various abbeys, in different sides of the same cloister, and even in the different pillars of the same side. The cloisters at Sligo are perhaps the best

example of this irresponsible variety—and of its success. Less frequently larger portions of the wall are left, undisguised, the window-like openings between them, under flattish arches, being occupied by an arcade set back from the court, as at Bective and Ardfert Abbey.

Cloisters are roofed with the plain rough barrel-vaulting which has such a long history in Ireland, and this is often used also over the lower story of the domestic buildings. It is sometimes round, sometimes pointed; we have seen it groined at Quin Abbey, and the kitchen at Bective (which may probably be of late date) has a rough groined roof starting from a central octagonal pillar. Of more elaborate groining, with ribs, there are many examples under a central tower, the rest of the church having nearly always had a wooden roof; the ribs are (at least in the great majority of instances) merely chamfered, and of course constantly start from pointed corbels.

Besides the lancets, the windows fall into two classes, according as their tracery owes its origin to the fourteenth-century or to English Perpendicular architecture. In the former class we have noticed that the window with intersecting mullions struck the Irish fancy; it was used both unaltered and in derived forms. But besides this there are windows of flowing tracery, some of which may belong to the fourteenth century, while others are certainly later. This sometimes assumes a flame-like appearance, and such windows are described as "flamboyant." But it should be noticed that there are English windows of apparently "flamboyant" design belonging to the fourteenth century, and that the Irish windows so



SOUTH-WEST DOORWAY OF CATHEDRAL,  
CLONMACNOISE.

<sup>110</sup> See Article III., p. 121. Occasionally, as in the doorways of the smaller churches, the problem is more simply solved by using a lintel (as in the oldest Irish building), an arch being sometimes added on the outside for ornament—the north-west doorway opening into the aisle at Killiney is of this kind; at Kilbeheny, near Mitchelstown, there is a straight lintel undisguised. It is very difficult to assign an exact date to these.





QUIN ABBEY: THE KITCHEN.

called do not show a marked resemblance to ordinary French examples, so that their design is probably only a form of flowing tracery. The absence of cusping, as is the rule in late Irish windows, probably helps to emphasise the flame-like forms sometimes assumed. At all events, to speak of the style as "Irish Flamboyant" is, if possible, less reasonable than it would be to call it "Irish Perpendicular." For English Perpendicular architecture certainly had a considerable influence on Irish fifteenth-century building, in windows, carving, and mouldings. One English type of window—square-headed, under a label—usually of two, sometimes of one, and occasionally (as in the parish church at Trim) of three lights, is used unaltered, though sometimes, as in Callan Parish Church, the cusps are omitted; there is often pretty carving in the spandrels, for instance, at Clonfert Cathedral, and in the smaller church at Rahan, where Romanesque windows were altered to this fifteenth-century form outside. In the larger windows this English style was not copied to the same extent. There are, indeed, windows in Ireland (such as the west window at Holycross and the east window in the north aisle of Callan Parish Church) where the tracery bears a more or less close resemblance to English Perpendicular—in the former instance cusps are omitted. Or sometimes the architect worked on the Perpendicular idea (just as he worked on the Decorated types), producing windows which would not be found elsewhere than in Ireland, like that in one of the transepts on the south of Limerick Cathedral. Sometimes, in what must be the latest windows, belonging probably for the most part to the sixteenth century (or perhaps in some cases to even later "restorations")<sup>111</sup> the tracery, in round-

headed openings, goes back to an extremely simple form, the lower lights having either round or flattened arches—there are examples of this at Ross Abbey—and at Kells (Co. Kilkenny) it is curious to find the simplest plate tracery reappearing under these conditions.

Besides the high, slender towers already described, there are others of a different and less local character, though these too are, in general, distinctly

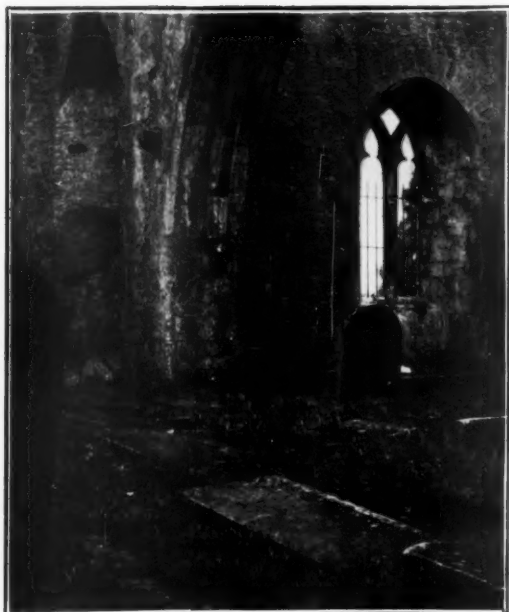
Henry VIII. Outside the Pale the monks and friars often managed to keep or regain a hold of them (as they did at Holycross), sometimes for a considerable time. Muckross Abbey was, as we have seen, repaired in 1626. In 1642, during the Civil Wars, the Dominican Order—43 houses—was, we are told, "completely restored in Ireland." There is an inscription in the cathedral at Clonmacnoise stating that this was "restored" in 1647, and the innermost order of the chancel

arch in *Teampall Finghin* close by is no doubt of the same date; perhaps also the Renaissance west doorway of Moyne Abbey. In some cases the friaries were not finally given up till some time in the eighteenth century, as at Quin and Ross and Clare—Galway and Sligo. As a rule, in those troublous times, this occupation would involve only the renewal of the wooden roofs and other indispensable repairs, which accounts for many of these buildings being in an excellent state of preservation. But the fact should be borne in mind.



PILLAR OF NAVE ARCADE, ROSCOMMON ABBEY.

<sup>111</sup> It is necessary for Englishmen to remember that in Ireland the monasteries were not all finally deserted in the reign of



QUIN ABBEY: ENTRANCE TO TRANSEPT FROM NAVE.

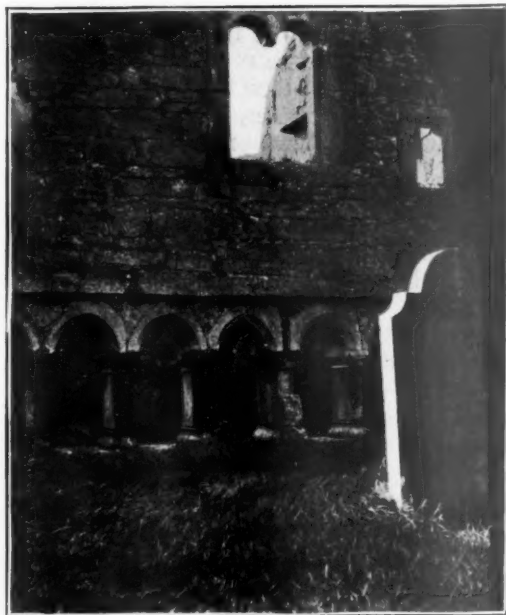
marked as Irish by the elaborate battlements which crown them. These Irish battlements have been already referred to; they are crow-stepped, and chamfered back towards the top, like the edge of a chisel, and were usually added at (or about) this period to older churches, such as Jerpoint Abbey and the Cathedrals of Cashel and Ardfert. They are no doubt often intended for use as well as ornament, being found on castles (as well as on fortified churches); for instance, at Dalkey and Bullock's Castle, near Dublin, and at Dromineer, on Lough Derg, also upon St. Lawrence's Gate, Drogheda. Whether the crow-stepped gable on the dignified south front of the transept at Ennis Abbey is an extension of these or suggested from Scotland or the Low Countries would perhaps be hard to determine. On the towers such battlements are so used and varied as to produce an excellent and distinctly Irish effect; there is a simple example at Quin, more elaborate ones at Jerpoint and on the Parish Church at Fethard (Co. Tipperary), as well as at Dungarvan.

Mouldings, as has been said already, are chiefly confined to the smaller arches, though an aisle arcade towards the east end of St. Audoen's, Dublin, is fully moulded. They are usually shallow, and sometimes on a very small scale; occasionally they are rectangular, as, for instance, some of those in the west doorway at Quin, and all those over windows of the south aisle in Callan Parish Church. They are frequently grouped, as in the south-west doorway of Cashel Cathedral, and in the admirable north-west entrance to the Cathedral at Clonmacnoise (where they seem to be on a square plan, as if they had been cut out of square "orders"); but in some cases, such as those at Quin and Callan just mentioned, there is little or no art in their arrangement—they scarcely do more than break the surface of the jamb, label, or arch. As a rule they

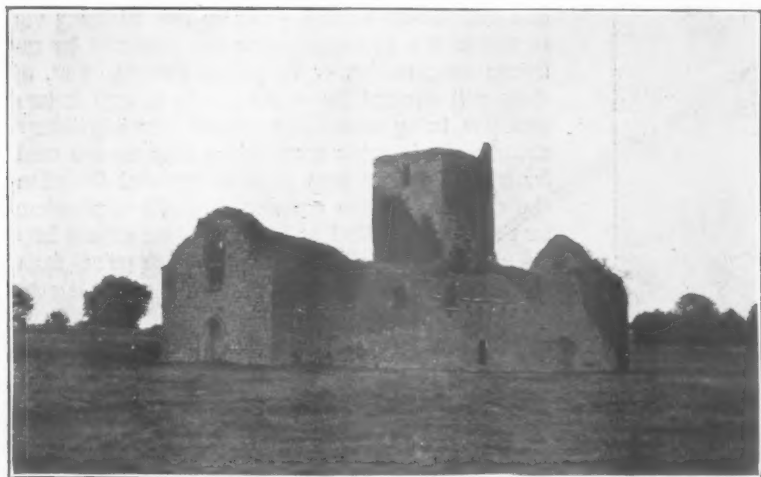
show more or less distinctly the character of the period, but (besides those in the cloister court at Holycross, which may be regarded as transitional) the mouldings on the south-west doorway of Callan Parish Church have the appearance of belonging to the fourteenth century, though they are combined with unmistakably late ornament, and form part of a late building.

An Irish church of this period continues to be a plain and economical structure, and other kinds of carving are, like the mouldings, confined to a very small part of the churches and to tombs. This at all events gives an impression of "reticence," and avoids that tendency of some late work in England to crowd every available part with ornament, often of rather inferior artistic quality. What Irish carving there is, if sometimes rather stiff and shallow, is frequently very good. Besides the fine specimens at Holycross, and the sedilia of Callan Abbey, there are some good examples built up in the north transept of Cashel Cathedral. There is one distinctively Irish form of decoration which should be mentioned—the treatment of a dripstone or label. This seems in some cases to be regarded as a canopy of stuff,<sup>112</sup> its ends tailing off into a knotted ribbon, which again develops into foliage, usually one or more vine-leaves, as on a tomb upon the outside of the chancel at Tuam and in a window of the smaller church at Newtown Trim. There are also excellent examples on the south-west doorway and neighbouring window of Callan Parish Church; in the former of these (on one side) an animal is eating the vine, and since his tail also is interwoven with the foliage, he is very completely connected with the general ornamentation—almost as much as a monster in the Book of Kells. Pointed brackets frequently end off into a bit

<sup>112</sup> The "linen-pattern" in panelling is perhaps analogous.



ROSS ABBEY: THE CLOISTERS.



CALLAN ABBEY: CHURCH FROM SOUTH-WEST.

of foliage. The Irish artist sometimes inserts a bit of carving casually, like the owl at Holycross above mentioned. In Clonfert Cathedral, at the entrance to the chancel, are panels in the piers; some of these contain representations of mermaids and sea-monsters, in allusion to the travels of St. Brendan the founder, while from the chancel arch (towards the east) stands out the head of a bishop, and from the arch and jamb single vine-leaves, of similar workmanship to the excellent corbels, supported by figures, and to other carving at the spring of the arch.

There is some excellent carving of figures as well as of quaint animals in the cloisters at Jerpoint. But in general the figures (as in the early Irish MSS. and upon the High Crosses) are very inferior to the merely decorative work. There are belonging to this period a good many examples—frequently representations of the Apostles—on tombs, in Kilkenny Cathedral, for instance, and at Cashel and Jerpoint: the figures, which often seem to follow a certain marked type, are apt to be squat (as in fifteenth-century English sculpture), and the expression of the faces to be undignified. An image of St. Francis above an altar at the east end of the nave at Ennis shows these defects in an exaggerated form. And there is one rough type of the "Rood with Mary and John," of which specimens occur in Cashel Cathedral, which (though they are, of course, excellently meant) one does not care to reproduce; these may be of the sixteenth century, in some cases perhaps of even later date.

The pedestals or brackets for figures are, like the corbels which hold up vaulting-ribs, often of a pointed form. There is a graceful example in the ruined south aisle of the Parish Church at Fethard, which curves outwards from its point, like fan-vaulting. At St. Patrick's, Dublin, there is a large bracket of similar shape, decorated with raised ribs, upon which has now been placed a well-carved figure, probably of St. Patrick, believed to be of the fourteenth century. The pointed corbel, in its various forms, is a characteristic feature of late Irish Gothic—the most extraordinary use of it is in an old part of the church

at Carrick-on-Suir (strictly speaking, at Carrick Beg, on the right bank of the river) where two such brackets, outside and inside the building, hold up a small tower built upon the north wall of the church.

From the characteristics of Irish architecture belonging to the fifteenth and earlier part of the sixteenth century (which I have tried to sketch) it appears that, while no definitely new style, like the Perpendicular in England, was then developed in Ireland, yet that early in the fifteenth century the architects and workmen there began to look more widely for examples, not merely following (more or

less freely), as before, the style prevailing in England, but adopting what suited their taste, whether in English fifteenth-century tracery and carving, or in the work of earlier times. There are also, perhaps, traces of their owing some small debt to the Continent at this period, but this is uncertain, and in any case the influence was slight. At the same time they used with such freedom what they borrowed, altering and adding so much on their own account, that, though the style must be called eclectic, the buildings are unmistakably Irish.

There has recently been much church-building in Ireland; besides the "restoration"—with various degrees of reverence for antiquity—of the ancient cathedrals, as well as of some abbeys, many new Roman Catholic churches have been erected, often at great expense. But it strikes one with surprise that, in a country where such efforts have of late been made to revive what is national, there has been (at least) very little attempt to reproduce distinctively Irish architecture; even the un-Irish apse has now found a home in Ireland. The Irish form of Romanesque might perhaps be an unnecessarily expensive style to use effectively, but late Irish Gothic could, one would think, in skilful hands, be used so as to produce fine buildings characteristic of the country.

As to the arts which are made subservient to architecture, it is not of course to be supposed that these were not so used in Ireland; but the ruin and the restoration of the buildings (there is scarcely a church in Ireland, Roman Catholic or Protestant, which has not suffered severely from one or both) has left but scanty traces of them remaining. The fifteenth-century stalls, though not the old canopies, survive in Limerick Cathedral; at St. Mary's, Youghal, besides the old oak roof of the nave, there is a relic of the carved woodwork—perhaps from the rood screen—to which an impossibly early date is locally assigned. One or two examples of stained glass formerly existing have been noted in the previous article; with this no doubt the windows always were, or were intended to be, filled. There are many good tiles, some of them forming an excellent continuous pattern, preserved at Mellifont, and the tiled



IMAGE, PROBABLY OF ST. PATRICK, IN HIS CATHEDRAL, DUBLIN, AND POINTED BRACKET.

floor of Christchurch, Dublin, to judge from the specimens remaining and the reproductions from them, was of a splendid kind. The elaborate frescoes at Abbey Knockmoy, near Tuam, are in part still quite visible. There are traces of painting in Cashel Cathedral; also in Cormac's Chapel, particularly of a pattern (like what might be found on tiles) under the arcade on the south side of the chancel. In Kilkenny Cathedral some remains of frescoes were finally destroyed when the ugly irregular stonework in its walls was exposed—as if a skeleton were the perfect type of human beauty; this form of “restoration” is especially inexcusable in Ireland, where a multitude of old buildings, long dismantled, still show unmistakably to the most casual observer that plaster is not modern white-wash, and that rough masonry was in the Middle Ages covered over on the inside—and often on the outside as well. The chancel of Hore Abbey shows the remains of elaborate plaster patterns; there is a plant at Cashel, and at Quin Abbey traces of a Crucifixion in this material; these were, no doubt, once painted.

One cannot help wishing that more of the old ruined churches could be placed under the care of the Board of Works, which has done much to preserve those committed to it, and only occasionally

errs from excess of zeal, so as to risk falsifying the history of the buildings; some are protected by religious communities, or by private owners. But, of those still uncared for, many are in a very forlorn condition, being treated like parts of a terribly ill-kept churchyard; in other cases, where they are not used for burials, I have seen these consecrated Christian churches put to the use once thought appropriate for the House of Baal at Samaria. One cannot help believing that a little instruction on such points from those who have influence might do something to correct such irreverence, and would find support not only among the more educated classes. However, personally, I cannot end these articles without gratefully acknowledging the courtesy and kindness which I have met with, in my attempts to study and photograph these ancient buildings, from the Irish Clergy, both Protestant and Roman Catholic, as well as from the laity of all classes almost everywhere—the exceptions could be counted on the fingers of one maimed hand—and I shall be glad if, in return, I can in some very small measure help to secure a more just estimate of the interest and excellences to be found in Irish architecture. Help on particular points kindly given me by Mr. C. H. Read, F.S.A., Dr. Warner of the British Museum, Mr. Guy F. Laking, F.S.A., and Dr. Wickham Legg, F.S.A., has been already acknowledged in footnotes; and I have to thank my brother, Mr. Basil Champneys, for many valuable suggestions and criticisms, particularly in the later articles.

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[The illustrations are from photographs taken by the author, developed and printed by Messrs. Seaman, Ilkeston.]



LATE WINDOW IN NORTH TRANSEPT OF KELLS PRIORY, COUNTY KILKENNY.







VILLA ALDOERANDINI: FOUNTAIN IN THE PARTERRE.

From "Italian Gardens," by George S. Elgood, R.I. By the courtesy of Messrs. Longmans, Green & Co.